

MALTEY SWINGS FOR DANCERS

RICHARD MALTBY AND HIS ORCHESTRA



VAILABLE IN DYNAMIC STEREO

MALTBY SWINGS FOR DANCERS

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SIDE A:

 IN THE STILL OF THE NIGHT (From the film "Rosalie") • WALKIE TALKIE • HONEYSUCKLE ROSE • SPOOKS • IN A LITTLE SPANISH TOWN • COOL CITY SIDE B:

PEANUT VENDOR - LOVER (From the film "Love Me Tonight") - MOANIN' - AUTUMN LEAVES - I GOT PLENTY O' NUTTIN' (From the musical "Porgy And Bess") - MIDNIGHT MOOD

Richard Maltby has always been an explorer, a musical adventurer, who has never stopped searching for new innovations, new horizons in music and sound. It was this way through the many years that he was one of the most sought after arrangers, and it has remained this way ever since he formed his own dance band in 1955. The success of the Maltby band has been its inventiveness, its conformity to the basic elements of a swingin', rhythmic, melodic flavor and powerful dance beat, but its non-conformity of style and adherence to accepted big band techniques. Maltby Swings For Dancers is a superb, new dance collection that lays bare the inner workings of the Maltby band. In this album of seven well remembered standards and five originals,

sound of contrapuntal writing for the trumpet section, instead of the usual overworked block writing that is used in dance band arrangements. The result as heard on IA A LITTLE SPANISH TOWN, PEANUT VENDOR, I GOT PLENTY O'NUTTIN' and HONEYSUCKLE ROSE is a trumpet section that all seems to be moving separately. Malthy's own description of this contrapuntal sound is that "It's almost like Bach inventions." The trumpet section includes four trumpets, two flugel horns and a bass trumpet played by Frank Rehals. The rest of Malthy's aggregation includes fore saxes led by alto sax, Joe Lenza, and alto sokisist Jerry Di Angelis, two trombones, bass, drums, guitar and precussion. In pointing out the band's make-up, another in



first, last and always. Maltby is an explorer who

long ago discovered the music formula dancers

love. In this set, the band again applies this for-

well remembered standards and five originals. In pointing out the band's make-up, another inmula and it is very much in evidence throughout
Richard Multhy records for the first time teresting and different face of Malthy's seet you every moment as "Malthy Swings For Duncers."

by statistic the highest standards of entrious engineering and electricis includes the recording has also been designed to play on any six-updards equipment giving an equally true, being usund reproduction

superspirals for the many Milled Gazen this forwards from the first feeding to the production of the superspirals for the many Milled Gazen this forwards for the free forms the first feeding to the first feeding to



OR. DRE SHOK, TEFLON. THE MARLEYS, STEVIE J. SWIZZ BEATZ AND MORE ALSO FEATURING: RUFF RYDER ARTISTS:

DMX, DRAG-ON, THE LOX and DA BRAT, TRINA & TEENA MARIE







A well-rine relief from the barrage of presently popular fusion lace refreshing.

- Dove Loya WJRH Radio

The music is infectiously rhythmic and contemplative. A superb album - Conrad Silvert S.F. Chronicle

- Coshbox

- Walrus

-Goodphone

Anon Novell/ Floden Treasure



"Inner City (las a very unique and very listenable debut album from ANDY NARELL who solos on steel drums. Before you dismiss this project as some kind. of novelty schtick, give a listen to Andy's album, "Hidden Treasure" (IC 1053) He tickles those drums like they were a piano keyboard to produce some of the most driving jazz we've caught in a long time. Tracks of interest pop up all over the place, but center your Initial attention on "Full Moon," "Yohimbe" and "Seven Steps to Heaven."

-Jack Gold

Design by Suzanne Hill



An Enchanted Evening..

THE JAMAICA CONSTABULARY FORCE BAND

CONDUCTOR: CECIL L. WARREN, M.B.E. DIRECTOR OF MUSIC, J.C.F.



An Enchanted Evening...



Port Royal in its long history has been host to the likes of Captain Henry Morgan and his Buccaneers, and that most famous of all British Seamen, Admiral Lord Nelson. In more recent times it became the cradle of the Jamaica Constabulary Force Band.

It was at Fort Charles, Port Royal in March, 1958 that the Band gave its first performance, under the leadership of Supt. C.T. Beare. Since then the Band has given concerts there every fourth Sunday evening.

The Band travels regularly throughout Jamaica performing both at official and private functions, and has delighted hundreds of thousands of Jamaicans and visitors. Special emphasis is placed on free performances in public places, and the Band has made an invaluable contribution to the police public relations programme.

All members of the Band are trained policemen, and are occasionally called upon to put away their musical instruments and perform regular duties with their colleagues in other Branches of the Force.

The tunes in this the Band's first album, have been carefully selected for your listening pleasure, and may you truly enjoy them.

SIDE ONE

The Standard of St. George Bali Ha'i If I were a rich man Some Enchanted Evening Begin the Beguine The Two Imps (Xylophone Duet) Ciribirihin Hawaii Five O Explorer

Alford Richard Rodgers Jerry Bock Richard Rodgers P. Bucalossi J.C.F. March Arr. A.B. Cardoza Arr. H.G. Buckley

SIDE TWO

Tribute to Louis Armstrong Arr. John Edmondson The Thin Red Line Maria Elena Arr. H.G. Buckley Coleman Stomp James E. Handlon Cole Porter Hawaiian Wedding Song Charles E. King · Alford Jamaican Mentos Traditional Jamaica Anthem

ALBUM DESIGN: Moo Young/Butler Assoc. Ltd. PHOTOGRAPHY: Aston Chin A DYNAMIC SOUNDS PRODUCTION 15 Bell Rd., Kingston 11, Jamaica Telephone: 933-9138, 933-9168

Telex Address: Dynsound 2296 Cable: 'Dynasound'

DY 3359 STERE



the musical heritage society inc.

STEREO

1376

VINCENT LÜBECK

COMPLETE ORGAN WORKS

MICHEL CHAPUIS

at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony

VINCENT LUBECK

(1656-1740)

Complete Organ Works

Side 1 .

Prelude and Fugue in G Minor (No. 4)
Prelude and Fugue in C Minor (No. 5)
Prelude and Fugue in E Major (No. 2)
Prelude and Fugue in C Major (No. 6)

Side 2:

Prelude and Fugue in F Major (No. 3) Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7) Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS

at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony

It was near the close of the 17th century that the North German organ school attained its a pagege with Buxtehook. However two of his contemporaries metri recognition: his genual student Nikolaus Bruhns who dred quite young, and Vincent Libbeck who lived a quote respectable number of years.

labed, was born in Padingbirth, near Dorum, in the Dudy deliremen, in 166-1645 according to some sources? He father, who bore the acore Christian mane, plied his trade is organist in very mine the way of the control of the property of the very mine throw whose rame be bore I may case, his som spent the better part of his youth in Plendourg. The first concrete 16-15 to the post of cognitist at the Charles of Satries Common Dorum in Stoke, near Hamburg of this disposal was in admundle to the control of the control of the control of the control (Sepanda and pedal), still preserved bedopt. (65 stops, three

He acquired a great reputation not only as a performer and composer, but as a teacher and specialist in problems of organology. In 1702, at the height of his career, he was named organist to the St. Nicholas Church, the first church of Hamburg, where he encountered Arp Schnitger's finest organ.

Libbed proved worthy of thu masterpoce, as Matthewn, writing in 1211, pound out: "That extendedury open on the same of the sam

It is difficult to define a chronology for the seven complete to what recorded little. Hermin Kelfer, whose modern exhinton served as the basis for the recording cratificated has chronology on the sections having evolved steadily toward the dypits of preduct and fugue used by Both. This reasoning is not combonised by and fugue used by Both. This reasoning is not combonised by care of all, that in G. mare (No. 4) consists of no fewer bias three fugal sections: the E mayer and C maper works (No. 2. & 6), there two, and the three other products and fugues have single

The prelades and fugues were probably intended for Saturday Vespers which in Hansauti cutes of that time took on the character of spartial conterts. These works reveal Libbeck as a virtuous of the highest order, supprent master of his instrument. His pedal passages suffer nothing from comparison with those of Bruhns or Busténude, while his musical invention is always intertesting, and sometimes had obtained as productive greatal. There are solidly

drawn, rhythms unceasingly lively and varied, the close-knit yet sample polyphony is unobstructed by occasionally complex solutions, while the harmony, at times impad and diatonic, at times to the harmony at times in the control of the control of

The Fetale and Fajor No. 1 on D. More is precessed as a good registed for these equal practs, two sectors farings, a central fugue. The first sectors discretize, manuals and petal, fort in bond patterns and the two centrales peed also, then in a statement of the sectors of the sectors of the sectors of the sasters the unity of the whole. The subject of the four-twoer fugue is built on repeated eight-sense took as those often used by Brutchole, and include: a describing leng of a diminished type colds with a Stompolytone passage and the return of the 10th-orders of the torons marks the beginning of the shall puse with lendy highlical constant. The two Saw, solem fail measures

The Petules and Fugues No. 2 in II. Major is the best known and most aspidients of Lilbert's work, with the exception of No. 4. The install necessar is working for its brilliant operang adopting an important poils alone. For five fine producing an important poils alone five fix figure, for froze voices, a followed by a brief correlate for minimals alone, a three-voice, as followed by a brief correlate for minimals alone, a three-voice figure on agic believance. More destroyed than the first, the figure on VA4 time, while incorporating a counter-subject which is proceed in the end, a grand conducing generace of three which is proceed in the end, a grand conducing procure of three

The Periude and Fague No. 3 in F. Major differs from the others in its sources, its very simple style and estaticate Google. Eaberle constructs a dypitch of perfectly equal proportions. The transparent diatomic periude announces the typical follower toccus subject in the opening pedal passage. The four-work fugue is bailt on a very lively and plastic subject with a great deal of agogic variety. The homephonic conclusion includes a lengthy libehone readle possure.

The Frenche and Fugue No. 4 in G Minn; is Libeck; in mutaprice, the rudees, must apply constructed and not significant to present the contract of the contract of the contract of the first contract of the contract of the contract of the first contract is a strain and or the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the contract of the contract of the first contract of the first contract of the contract of the contract of the contract of the first contract of the contract of the contract of the contract of the first contract of the contract of the contract of the contract of the first contract of the contract of the contract of the contract of the first contract of the contract of the contract of the contract of the first contract of the to the final fugue in four parts, a rapid allegro in 3/4, on a rhythmically altered version of the initial subject.

The Prelude and Fugue No. 5 in C Minor is perhaps un-

The Prefude and Fugue No. 5 in C Minor is perhaps similared or has in some other way come to us intemplete. The prefude displays the typical trans of the 16th-note toccuse, each other control temp memorism of the respective displays with a detending fugue is built on a subject of repeated eighth-notes typical of Lacket. The concluding adapte connects to rest on the dominant, leaving the work suspended in G major, leaking us to believe a following section must surely have been intended.

The Prelude and Fague No. 6 in C Mayor corresponds almost exactly in its founcestom formal design to that at 6 No. 2. The opening tocatas, with its uniple dutonic harmonics, begans with a 16th-note petals solo, followed by other, horder solos. The second episode of the following four-voice fupic consists of a fugato in exploit of the small crackly as in the Empire work, But the subject and countersubject of the second fugue to discharge the subject on the annual crackly as in the Empire work, But the subject and countersubject of the second fugue to discharge the subject on the subject and present processing the subject in the subject is subject to the subject in the subje

The Conself-Faritas on "Mo rist and Hen Jine. Chant," a minimal force of 25 Januaris sold out of the lenges of the foundation force of 25 Januaris sold out of the lenges of the foundation of the control of the length of length

The second hulf, somewhat more developed, paraphrases the last five periods of the melody and includes two groups. The first consists of four polyplance and figure detection between the periods of the lymn. Similarly, the last group consists of two sections, one hazed on the last period of the lymn in a lively 34 aligno, the other freely core/using the work in the menumental style of the tocetal.

But the work is not recommended solely by its beautiful architectural qualitien; it touches us equally through its great wealth of musical inversion, exalting an authentic religious seaturent in entotionally penetrating terms. This unsque extention of Lübeck's organ chorale style causes strong regret that we possess no others from the same pen.

HARRY HALBREICH Translated from the French by James Rich

Stereo retord: may be played on modern mono equipment.

It is advisable to uspe record with autistate dust cloth before playing.

the musical heritage society inc.

Recorded by VALOIS



BUBBLEGUM













JIMMIE RODGERS HONEYCOMB & KISSES SWEETER THAN WINE



THIS ALBIIM IS A COLLECTION OF SONGS THAT HAVE ALREADY PROVEN THEMSELVES OVER THE LAST FOUR YEARS.

ACTUALLY YOU MIGHT SAY THAT IT WOULD BE RELATIVELY FASY FOR AN ARTIST TO TAKE MATERIAL SLICH AS THIS AND RIOF ALONG WITH IT. SINCE IT ALREADY HAS BEEN SUCCESSFUL THREE OF THESE, "HONEYCOMB," "KISSES SWEETER THAN WINE" ANO "WOMAN FROM LIBERIA" WERE ONES I FIRST INTRODUCED ON RECORDS. ON THE OTHERS I WAS FACED WITH THE TASK OF RECORDING SONGS MADE FAMOUS BY OTHER ARTISTS. BUT DOING THEM IN MY OWN WAY, I THINK WE HAVE ACCOMPLISHED THIS AND FFFL THAT IT'S A VERY GOOD ALBUM, LENJOYED DOING IT. HOPE YOU'LL ENJOY LISTENING

HMMIE RODGERS

side 1

WOMAN FROM LIBERIA

THE BANANA BOAT SONG

MARIANNE

PUFF (The Magic Dragon) JIMMIE BROWN THE NEWSBOY

WALK RIGHT IN

side 2

KISSES SWEETER THAN WINE

HONEYCOMB

WIMOWEH IF I HAD A HAMMER

GOD BLESS THE CHILD JAMAICA FAREWELL

Arranged and conducted by Milt Rogers Produced by Randy Wood

OTHER GREAT ALBUMS ON DOT:



mmie Rodgers

IMMIE RODGERS IN FOLK

CONCERT Heavy, Everywhere I Look This Morein. The Boll Weavit, A Rowing, The Midnight Special, Sammertime, The Keeper Old King Cole, Sevan Deffectio, Singing

GRAVY WALTZ

STEVE ALLEN

NO ONE WILL EVER KNOW Jimmie Rodgers



THE FAIRMOUNT SINGERS

DLP 3439



DLP 3523

LAWRENCE WELK OUR WINTER LINE - YOU'RE THE REASON I'M LYING WHAT WELL MART SAY . . THE DIG OF THE MORE ALL I HAVE TO DO IS DREAM --- WALE RIGHT TO DATE OF WINE AND BOSES --- BLANE IT ON THE BESSA NORS - - - ENVIREN OF THE BAR THEY REMOVE ME TOO MUCH OF YOU - I REALES DON'T MAKE TO KNOW -- ALICE IN MONDRELAND

1963's FARLY HITS

DI P 3510



Billy Vaughn and his Orch DLP 3497

Cray Weltz, Love For Sale Birsky Dink, Theme from Lewrenco D1 Arabin, Your Theme, Robel Wasser, Pranchemer, Cest Your Fetz To The Wind, Yekety Sax, The Rose And The Batterlly. DLP 3515

PAT BOONE @ TIE ME KANGAROO DOWN

SPORT - Pat Boone

DIP 2516

DLP 3534



THE BEST OF THE Harptones

WHAT IS YOUR DECISION SINCE I FELL FOR YOU LIFE'S BUT A DREAM MY MEMORIES OF YOU

SUNDAY KIND OF LOVE GIMMIE SOME and many other Hits...



Harptones

WHAT IS YOUR DECISION SINCE I FELL FOR YOU LIFE'S BUT A DREAM MY MEMORIES OF YOU SUNDAY KIND OF LOVE GIMMIE SOME and many other Hits...





Frank Yonco Vocals

David Marks

Peter Jackson Bass Tom Parker Piano Produced By: Gordon Smith;

Vocals Ady Edelstone

Recording Engineers: Brian Hatt &

Roger Jeffery Photographer: Arthur Waite Cover Photographed et the Westerner, Manchester Clothes provided By The Westerner.

Kit Connor

Featuring: Brian Golby
Frank Yonco The Medicine Bow
Brian Hatt

Compere: Murray Kash Welcome to the show! It is the pur pose of this album to bring you so of the country sounds that you would hear should you ettend one of FRANK YONCO'S personal appearan "The Frank Yonco Show" is adden country music et it's very

best. From his recent best selling single, THE BALLAD OF FORTY DOL-LARS" to brand new songs like, "TO BE THE WIND", this album is

great entertainment from start to finish, Listen especially to Frank's version of "EVERYBODY'S TALKIN" from the files, "Midnight

With Funds on this allows, is his the form of the EVER-SEADES and to female vocalist, KIT CONNOR. Also included in the show are three special guest stars nam BRIAN GOLBEY, London's

group THE MEDICINE BOS and an up end coming new country star BRIAN HATT. Finally, our compere throughout the show is MURRAY KASH.

KASH.
"The Frank Yonco Show" has been seen by thousands of country tans from London to Tokyo and now it co comes right into your own home!

Brian Hatt

2. Balled O' Forry Double 2. Balled O' Forry Double 3. Every of a Total 4. Too hany Bridges 5. Trock Univing Son Of A 6. All Night Man

Side 2. 1. Travellin' Man 2. To Be The Wind

3. My Shoes Keep Walking B To You 4. Mama Tried 5. Chokin' Kind 6. Jeckson

7. White Silver Sands (dosing Also Available for The Lucky This Is Lucky Country Various Artists LUS 3000

Country Music The Cody Nash Way The CodysNash Outfit LUS 3001

Dave Plane And Lisa Turi

Frank Yonco Frank Yonco

LUS 3008 STEREO

Frank Yonco Frank Yonco

Kit Connor Brian Golbey Frank Yonco & Kit Connor The Everglades

My Way Of Life Ron Ryan Ian Russel

Number One In The Country Phil Brady And The Ranchers LUS 3007

The Frank Yonco Show Frank Yonco And The Everglades 505 3006 Country Tonic From The Medicine Bow LUS 1019

Read Country Music People for the latest Country News.

"BELIEVE ME"



THE

ROYAL TEENS

"BELIEVE ME"



A 1. SHORT SHORTS - Frost Music - BMI ... 2.15
2. ROVAL BLUE - Admiration Music - BMI ... 2.05
3. LITTLE TRIXIE - Admiration Music - BMI ... 2.15
4. WHY - Brunswick Pub. - BMI ... 2.10
5. ALL RIGHT BABY - Brunswick Pub. - BMI ... 2.24

6. PLANET ROCK - Brunswick Pub. - BMI ... 2.24 7. WAS IT A DREAM - 1.55

8. PRETTY GIRL - Pamco Music - BMI ... 2.05 9. OPEN THE DOOR - Admiration Music - BMI ... 2.15

BELIEVE ME - Marble Music - ASCAP ... 2.30
 HARVEY'S GOT A GIRL FRIEND - Admiration Music - BMI ... 2.05

3. DOTTIE ANN - Brunswick Music - BMI ... 2.25 4. SHAM ROCK - Admiration Music - BMI ... 2.40 5. WOUNDED HEART - Admiration Music - BMI ... 2.15

5. WOUNDED HEART - Admiration Music - BMI ... 2.15
6. HANGIN' AROUND - Admiration Music - BMI ... 2.18
7. MY MEMORIES OF YOUR - Nursey Music - BMI ... 2.18

7. MY MEMORIES OF YOU - Nu-way Music - BMI ... 2.10 8. COOLATION - Salem Music - BMI ... 2.23

9. MY KIND OF DREAM - Labell Music - Ascap ... 2.21

1958 was a very good year for rock in roll. Elvis was hot, The Denlees coned us off with One Summer Nohr). The Elegants beamed through our transistors with Little Star. Biobly Dann rocked our Sturday, mights with Sphih Sphih; Jerry Butler and The Impressions kept us diannel close with For Your Previous Love; "Let's Rove On," we shouted with the unforgettable Texan, Boddy Little Start Start

Rock was still young, fun, and dreams sometimes came true during this magical excursion through our muscal youth. You could form your own street corner group, practice the harmonies of Dion and The Belmonts with your neighborhood pais, and play your Fender guitar at full treble while picking out lead parts from Chuck Berry and Date Hawking recordings.

Some of us were lucky and connected with a hit record all you needed was some talent, drive and good timing

The Royal Teens what a great name. Why didn't I think of that instead of the "Star-Tones?" The Teens connected with one of the biggist novelty rock hits of all time. The vone was Short, 5-fborts penned by the group. The Royal Teens haided from New Jersey-members of the group in 1958 were Bob Gaudio, Tom Austin, Billy Candall, a fellow named Dalton, plus a chick who fronted with real bost observable was the start of th

The Royal Teens were a talented self-contained rock 'n' roll band who bit the worldwide pop music charts in January, 1958 with Shorr, Shorts, and later that year scored again with a smooth ballad titteld Believe Me when Joey Villa was added as lead singer.

Included on this rare album is the original 1958 smash, Short, Shorts, which reached No. 3 on the Billboard national survey and stayed 16 weeks in the Hot 100 running.

Alan Freed, the King of rock 'n' roll disc jockeys, played Short, Shorts nightly throughout New York City. Dick Clark spun it every attention on "American Bandstand" and 1958 was the year of the best Booking Short, Shorts in America.

This album includes never-before-released Royal Teen masters, such as Royal Blue, Why, All Rapht Buby and Shum Rock without words, all cut during 1958 59. Believe Me, the Royal Teen's second biggest hit (refessed late 158) broke out of the Italian community in San Francisco, and also became No. 1 in Italy. Good time rock vocals and instrumentals from the late fifties are plentiful in this collection.

The Real Term are no longer united but their mode and this is now presented an old-capital and the same their happy size from our 1985-99 mixed pays. We all grows up-and not did the Reyal Term. Bob Guide, paren player and write, later joined the Four Sessons and in 1914-co-write many of the Sessons finest recordings such as 4g0-Dol and Down the allow write may not produced Frank Sessons from the play of the down the size with the sesson finest beginning the size of the

We all move in cycles through this world, but the dreams of youth never felt better than 1958 when you could form your own band and get lucky just like the kids from New Jersey with the really neat name—the Royal Teens.

I think I'll play it one more time

DEMAND SERIES 010 MANUFACTURED IN U.S.A. MONO

THE

ROYAL TEENS

LEE ANDREWS

AND THE HEARTS

featuring their

BIGGEST HITS





LEE ANDREWS & THE HEARTS GREATEST HITS

SIDE A

- 1 TEARDROPS Time: 2:17 (Charles Stonley Collings Golder) Arc & G & H Music RMI 2 ILIST SLIPPOSE Time: 2:21
 - (Andrews) Andrea Music-SESAC
- 3. THE CLOCK Time: 2:28 (Curry-Golder-Binnick-Dovis) G & H Music-BMI
- 4. BLUEBIRD OF HAPPINESS (Dovies-Heymon) T. B. Horms-ASCAP
- 5. TRY THE IMPOSSIBLE Time: 2:52 (Curry-Golder) Spinmill & G & H Music-BMI
- 6 RELISION ST MARY (Furber-Adoms) Choppell & Co.-ASCAP

SIDE B

- 1. LONG LONELY NIGHTS Time: 2:44
- (Unimon-Abbott-Andrews-Henderson) G & H Music-BMI
- 2 LONFLY ROOM Time: 2:38 (Andrews) Andreo Mus.-SESAC
- 3 THE FAIREST Time: 2:29
- (Lee Andrews) Kinasbury Music-BMI
- 4 GLAD TO BE HERE Time: 2:14 (Colloun-Henderson) G & H Music-BMI
- 5. MAYRE YOU'LL BE THERE Time: 2:39
- (Gollon-Bloom) Trionale Music-ASCAP
- 6. THE WHITE CLIFFS OF DOVER Time: 2:48 (Kent-Burton) Shopiro-Bernstein-ASCAP

LEE ANDREWS

AND THE HEARTS featuring their **BIGGEST HITS**

A little over twelve years ago, five high school boys wandered into the offices of a record company.

"We're singers and we'd like an audition," said one of the boys

The people in the office smuled and chuckled to themselves. They played along with them and asked them to sing And sing they did. The next day they signed a contract. Within a month they recorded their first song, "Maybe You'll Be There." Lee Andrews and the Hearts were on their way to a starspangled career. The rest is rhythm and blues history.

The five boys went along singing and in 1957, after a few moderate successes, they hit on "Long Lonely Nights." This was the record that made them. Shorrly after, they recorded two other smash birs, "Tear Drops" and "Try The Impossible."

And so they went on their way, playing stage shows and night clubs across the country. After six erueling years on the road, the Hearts had had it. They were tired of the constant traveling and being away from their families. A relationship that had grown up out of childhood had vanished. The Hearts, though still the best of friends, broke up. Their fans were heart-broken.

The five boys just couldn't stay away too long, for two years later they got together again. They revised some of their old hits and were bigger than ever Wherever they went they helped break attendance records. When the "Oldies But Goodies" craze swept the country, who do you think was on too? You guessed it! Lee Andrews and the Hearts.

We are presenting this album at the time, for the many fans of Lee Andrews and the Hearts (Roy Calhoun, Wendall Calhoun, Butch Curry and Larry Magid) who have asked for it.

Today. Lee Andrews and the Hearts travel with their own band and limit the majority of their appearances to colleges. They are probably the hottest attraction in colleges. Time and success have given them the polish and versatility that are given so few performers . and so we proudly present . . LEE ANDREWS AND THE HEARTS



COL 5028









You've Lost That Lovin' Feeling The White Cliffs Of Dover

Unchained Melody (Zaon forth) 3:35 See That Girl

Ebb Tide **Guess Who?**

Hung On You

The Great Protender

(5) 1967 Distributed Under License Of MSM Records Inc., Las America, USA

Righteous Brothers "That's righteous, brother!" wurde Anfeng . That's righteous, brother! "surde Aufeng der 60er des resupgeründete Gesangsduo aus Keifernien bei einem Konzert engefeuert — und der Sprech ("Das ist des Wehre, Bruder") The Fantastic Fox

The What Date of Over whether the What Date of Several (J. Bits and services the What Date of Several (J. Bits and services the What Date of Several (J. Bits and services the What Date of Several (J. Bits and services the What Date of Several (J. Bits and services the What Date of Several (J. Bits and Several (J. Bits and

mer "84 der erste Nr.-1-Hit. Nicht zufetzt denk Phil Specters, der ersten wahren Proliproduzenten der Popmusik, der den Righteous Brothers ein Riesenarrangement besorgte und mit Pemp und Ekstese ihren Erfolg und seinen Sound eus dem Studio Erloj and selens Sourde ses cem Studis stample: Van de se var de Schele patulos; en erschrens "Just Once in My Lie".
"Underside Meiory" und beid der nichtete Fir-1-Hill. (You'ir My) Sour And lesperition", fich in Publisher werder errorbeit eine Kein Publisher werder errorbeit eine Wein Publisher werder errorbeit eine Wein Publisher werder errorbeit eine Publisher Wein Studies Hill. Top-Vein and Stampstatient wer die Rightberin Bertolers. Gunn, Mitte der Gört, keinen die Senties. Geroritins Specialte und die Rightberin Bertolers. Gunn Mitte der Gört, keinen die Senties. Geroritins Specialte mit der die Rightberin und der Specialte Bertolers. Geroritins der Specialte Beite Studies der und der Specialte Beite Studies der und der Specialte Geroritins der Specialte Beite Studies der und der Specialte Geroritins der Specialte Beite Studies der und der Specialte Geroritins der Specialte Beite Studies der der Specialte Beite Geroritins der Specialte Beiter Geroritins der Specialte Beite Geroritins der Specialte Beit Bis '66 bileben Medley und Hatfield zusammen und trafen sich nech Selo-Trips Anfang der 70fr wieder.

Unbestritten gebührt den Righteoue Brothers des Verdienst, den "blue-syed coul" durch gesetzt zu hoben. Ihr unnechehmlicher, ete gesetzt zu noben, ihr unnechemikarier, ein erkonnber, Sound setzte in der Mischung eus Jazz, Gospel, Rhythm & Bluee, Rock 'n' Roll und Spirituel neue Maßetlibe für die Popmuelk. Worin geneu des Gehelmnis log, let schwer zu ergründen – wie etete, wenn man beim Zuhören eine wohlige Günsehaut über den Rücken bekommt...

Discographie Pop Power:

Polytier ⊙ 2459 309 - □ 2192 251

The Fentastic Medicine Head The Fentastic Hollies

The Fantastic Osmonda

The Fantastic Pop Power The Fantastic Barry Ry

The Fantastic Rubettes Polyder ⊙ 2459 307 - □ 3192 2 The Fentastic Sam The Sham

And The Pharaohs The Fantastic Neil Sedeka Pelyder ⊙ 2459 305 - 500 3182 240

The Fantastic Shocking Blua Polyder © 2458 266 - GD 2452 242 The Fantastic Spotnicks

STEREO 2368 109

Diese Langspielgäntle ist auch als MasiCosnette 2514 t00 lieferbor.

HARPTONES

MURRAY HILL

Menaoon

THE GOLDNER RECORDINGS 1956 - 57

ON SUNDAY AFTERNOON

using the golden ero of Rhythm and Blues vocal groups (1954-1957), it was common practice for The Haratones, unlike most of their overs, had the advantage of bests well-stocked with "Willies".

- 1 ON SUNDAY AFTERNOON
- 2. THAT'S THE WAY IT GOES 3 OO WEE BARY

A THIDDE WICHES

- 5 THE MASQUERADE IS OVER 6. UNTIL THE REAL THING COMES ALDNG (Previously Unceleased Alternate Take)
- 7 SHRINE OF ST. CECILIA

strange rules sono, complete with the lost-stepping chorecaraphy that was another stable of the Party" in 1954 that the debators Brown had died on untimely death. Young warner and on West 1965

Freshmen, Rooal Cino had tought the group a special kind of open-mouthed harmony that repeated or the Volentines, Neons, Wondowers and Justine "Baby" Washington & the Hoarts, would visit to help walting for an apportunity to release

This officer marks one of the most accular periods of the Haratones' recording coreer, fecturing cuts. recorded in 1956-57 for George Galdner's Ramo/Geo labels -- by which time, however, the founding

Burgess, Lynn Doniels and Margaret Moore) can be heard on the released version of "That's The Way It later sang, and also served as look singer for the Charmers' 1954 Central-label recordings of "The 1 CRY LIKE L CRIED

2. WHAT IS YOUR SECRET (Previously Unreleased)

3 IS THIS REALLY THE END-The Joylanes 4. THAT'S THE WAY IT GOES

(Previously Unreleased Alternate Take) 5. SO GOOD, SO FINE, YOU'RE MINE

A WHAT DID I DO WRONG-Corol Blodes 7. WHEN WILL I KNOW-Carol Blodes

Crowns, Drifters et al. She was also awared to have been the pools of Clade McPhatter's eve on the The collector's new on this object is the annual version of "That's The Way It Goes" as a way.

The olbum closes with two sangs led by Carol Blades, a 12-year-old female France Europe.

falsetto flooters a faithe Flominaos on "What Old I Do Wrang "" When Will I Know" is an uptempo sumo To porceivose the late Kammy "Or Jwy" Smol's, who often featured the Horatones on his steamhows

Information concerns of Phil Grain's bank They All Sono Co The Corner Box 56, Pert Jefferson, N.Y 10777

Organol recordings produced by George Goldson. Raisson campiled and produced by Sob Hyde and "Little Wolter" DeVenue. Remostering by Rich LePage. Jocket design by Michael Cherworth. Photographs courtsuy of Phil Graia and The Michael Ochs Archives, Venace, Colifornia.

Gee 1045 (Nov 57), Roulette LP-114 (72)

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Rano 203 (Aug 56), Ger LP-702 (Dec 56) 3123 Total Wises 3124 Wear Is Your Secret

3129 I Got A Fee Urau Grit. INFLUSEFO 3130 Scorp HARD LOVE

Ramo 204 (Aug 56, MAREL KING with RAQUI CITA

3187 SHENK OF ST. CKCKM. 3183 On Was Bury

3166 To Massagean Is Date

3168 My Focusu Bloam

Roma 215 Clos 57, IOYRONES) Roma 21.5 (Jun 57, 10Y10NES)

3170 Wine Wei I Know 3171 Wiss Dio I Go Witosa

Worwick LP-2008 Gold Hits Worwick LP-2025 Best of the R&B Groups Warner's LP 20164 More Gold Hits Webson 2 MURRAY HILL

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3265 Cey Lou I Coup

3267 So Good, So Fire, Br Mari

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Ger LP-702 Teenage Party

Musicial LP-600 Memories Of The Post, Volume 1

MusicroteLP-8001 Paragons Meet The Horptones Roalette LP-114 Echoes Of A Rock Bro. The Grow Roulette LF-25191 Marray The K & Jackie The K Golden Gossers For Hand-Halding

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October 7, 1957

1001.A | December On You 1001-B Mauen Bonco

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B. You Know You're Davis

B. In All Domnes On You You're Govern Next Mix SCHOOL GIRL

Mayeo Books

3254 So Good, So Feet, Rt Mine

UNRELEASED

THE

FIVE CROWNS



FEATURING THE ORIGINAL RAINBOW RECORDINGS OF

A STAR YOU'RE MY INSPIRATION WHY DON'T YOU BELIEVE ME YOU CAME TO ME KEEP IT A SECRET WHO CAN BE TRUE ALONE AGAIN AGAIN

AND MANY OTHERS



THE FIVE CROWNS THE RAINBOW SESSIONS

The New York-based r&b vocal group of the early fifties known as the Five Crowns" has acquired a mystique through the years which has for surpassed the meager record sales and radio play which initially greeted the group's recordings. Perhaps the ethereal, distinctive tenor sound of the 5 Crowns became more mysterious when it was mextricably linked with the scratchy red vinyl of their Rainbow 45's Or it may be that the scarcity and increesed value of the 5 Crowns' Rainbow and Old Town wax efforts made the group seem to be more that it really was, yet another in the myriad of 50's black vocal groups who started their career by singing on ghetto stoops and street corners and consciously imitating the classic performances by the Orioles, Five Keys, and Ravens Since most of the 5 Crowns' records were sold on 78rpm to a mostly black urban audience, their 45's have always been very hard to find even at the inception of r&b record collecting with Slim Rose's Time Square Records in 1959 "You're My Inspiration," their first record for Rainbow and probably their biggest seller, was fortunately issued on 45 on the kind of red vinyl pressing which appeals to many collectors and seems to enhance the relative ment of the songs

In any case, it's sure that the five young friends from Harlem - Doc Green, Wilbur "Yonkie" Paul, James "Poppa" Clark, John "Sonny Boy 'Clark, and Claudie "Nicky" Clark (the last three were brothers!) who comprised the 5 Crowns did not see themselves as particularly mysterious when they signed a Rainbow recording contract in July 1952 Cashbox magazine for July 19, 1952 mentions "You're My Inspiration' and Lover Patterson, the group's longtime manager who helped write many of their songs. One thousand copies of "A Star/ "You're My Inspiration" (Rainbow 179) were concurrently shipped to unknown group from Harlem The 5 Crowns were probably listening to the 5 Keys' classic ballad "I Hadn't Anyone Till You" and the Orioles' equally vintage "Barfly," both of which were garnering much r&b airplay in the early summer of 1952. By October 4th, the 5 Crowns' initial platter was#9 on the N Y C r&b chart, competing with the Clovers'"! Played the Fool," Little Walter's "Juke" (#1 in Chicago), and the Checkers' King waxing "Flame in My Heart"

Eddie Heller's Rambow label was making a full-scale onslaught into the r&b wars in 1952 Based at 767 Tenth Avenue in the heart of New York's 50's record row, Rainbow was able to get strong local airplay from Balph Cooper on WOV and Dr. Jive on WWRL (these records never received any pop airplay whatsoever) Although "You're My Inspiration was still selling and had reached #8 in Philadelphia by December 13, 1952, the 5 Crowns' second disc "Who Can Be True"/"\$19.50 Bus" (Rainbow 184) was reviewed by Cashbox on November 22, 1952 By this time, the 5 Crowns were attracting a lot of attention with their unusual tenor blend. All of the voices were tenors, except for that of Dock Green which was a barrione and could also handle bass. "Who Can Be True" never sold enough to be issued on a 45, the group's third record "Keep It a Secret"/"Why Don't You Believe Me" quickly followed in late December of 1952 Since the Onoles had just offered their r&b version of Jo Stafford's "You Belong to Me" with some success, it was natural that the 5 Crowns might try Stafford's big pop hit "Keep It a Secret" Relieve Me?" Christmas, 1952 was also marked by the Diamonds Beggar For Your Kisses" on Atlantic, Fats Domino's "How Long" on Imperial, and Jesse and Marvin's L.A. smash "Dream Girl" for Specialty Issued on red and black plastic. "Keep It a Secret" became an instant collector's item as it quickly vanished into obscurity

Although the 5 Crowns' next Rainbow record "Alone Again/"I Don't Have to Hunt No More," issued as Rainbow #206 in late March, 1953 didn't sell either, the r&b group harmony sound was getting stronger and stronger. The Crickets "You're Mine" was #8 in N. Y.C. in March, "Be True" by the Vocaleers #5 in Harlem, and a new Chicago "bird" group called the Flamingos had just bowed on Chance with "If I Can't Heve You." The 5 Crowns probably recorded "Again," "Good Luck Darling. "The Man From the Moon, "and "At the Fair" for Rainbow during this period. These songs were discovered on unrelessed demos many years later and, according to Dock Green, the group recorded only four sides initially for Rainbow before leaving the label after a dispute with Heller (They returned for #202, 206, and 990, according to Green)

According to Cashbox for July 18, 1953, Old Town, a New York City lebel headed by Cosnat distributor salesmen Hy Weiss (he pushed the 5 Crowns' Rainbow records to his uptown accounts), hed signed and cut

the 5 Crowns, who "had good sides with Rainbow" "You Could Be My of the group's two Old Town releases in the late summer of 1953. [The second, "Lullabye of the Bells/ "Later, Later Baby" was issued in February, 1954.)

Since Nicky Clark had left the group to sing with the Harptones (there was always a very close association between the two groups, they grew up and sang in the same Harlem neighborhood), the 5 Crowns reformed in late 1955 to record "Do You Remember" and "God Bless You" for Gee Dock Green was always constant as baritone, and the group had previously done "You Came To Me" and "Ooh Wee Baby" (#990, with Wilbur Paul on lead) for Rainbow's r&b subsidiary, Riviera Records, in February, 1955 The complicated history of this record included a later re-issue on Rainbow (#335), one pressing of which credited the group as the "Duvals" Although Lover Patterson managed a short lived group called the Duvais, the 5 Crowns don't remember recording under that name

Although the pink Rivera pressings (the drawing on the label looks like the George Washington Bridge and may allude to Bill Miller's famed the mid-fifties) are sought-after collector's items, they did not sell either, and the 5 Crowns eventually turned into the "Popcorn Willie" group for Caravan and Transworld and then, simply the Crowns with their 'Kiss original lead on the group's earliest Rainbow ballads, and Dock Green (with the addition of Elsbeary Hobbs, Charlie Thomas, and Ben E. King) were spotted at the Apollo Theatre by George Treadwell who immediately made them the new Drifters (Treadwell owned the name and could hire and fire at will). Clark and Green thus were part of the "There Goes My Baby" session, and with the historic addition of strings to r&b harmony, one era had ended and a new one was about to begin The mysterious 5 Crowns had in fact transcended their mundane origins to be transformed into one of the top groups of the early sixties.



- 2. GOOD LUCK DARLING (UNR)
- 3. YOU'RE MY INSPIRATION 4. 19:50 BUS
- 5. WHO CAN BE TRUE
- 6. OOW WEE BABY
- 7. ALONE AGAIN

- 1. WHY DON'T YOU BELIEVE ME
- 2. AGAIN (UNR)
- 3. MAN FROM THE MOON (UNR)
- 4. YOU CAME TO ME
- 5. I DON'T HAVE TO HUNT NO MORE
- 6. KEEP IT A SECRET
- 7. THE END OF THE FAIR (UNR)
- (UNR)=UNRELEASED

AN EDDIE GRIFS REPRODUCTION A DONN FILETI ENDEAVOR

MIXED, EDITED, AND MASTERED BY LITTLE WALTER OF BOSTON, MASS. MASTERING AT VARIETY STUDIOS, N.Y.

PHOTOGRAPHS OBTAINED THROUGH THE COURTESY OF MARVIN GOLDBERG & ED GRIES RELIC RECORD PRODUCTIONS INC. BOX 572, HACKENSACK, N.J.



THE FIVE CROWNS



OF THE DRIFTERS IN 1964

THANKS TO BOB LEVINSON FOR MAKING THIS ALBUM POSSIBLE

rainbow records

5030

The Excellents

"Gn Bob Bob Bob bin' Along"











The Excellents

"Go Bob Bob Bobbin' Along"

SIDE A

1 - You Baby You (2:20) (Patterson-Vastola) - Patricia Music BMI

2 - Red Red Robin (2:19)

(Harry Woods) Bourne Inc. Ascep 3 - Love No One But, You - Acappella (2:21) (Clowney - Winley - Jesters) Ninny Music BMI 4 - Geraldine (1:23)

(Excellents) Previously Unreleased

5 - Lorraine (2:57)

(Excellents) Previously Unreleased 6 - Gloria (2:09)

(Navaro) Ren-Fil Music RMI Previously Unceleased

7 - Sunday Kind Of Love (2:00) (Legnard - Bell-Bhodes - Prima) MCA Music Ascap

CIDE D

1 - Coney Island Baby (2:08)

(V. Catalano - P. Alonzo) Original Music BMI

2 - Love No One But You (1:58) (Clowney-Winley-Jesters) Ninny Music BMI

3 - White Cliffs of Dover (1:38) (Burton, Kent.) Shapiro-Bernstein Ascap

4 - Biggest Mistake (2:44) (Excellents) Alt. Version of Crystal Ball LP #124 Release

5 - Red Red Robin (Acap.) (2:06)

(H. Woods) Bourne Inc. Ascap 6 - She's Not Coming Home (2:03)
(The Excellents) Previously Unreleased

7 - Helene (2:24) Previously Unreleased (J. Kuse) Star Fall Music BMI - Orio, Acappella Version

Special Thanks To The Group For the Use Of Their Demos. Produced By: Bob Diskin and Ed Engel For **On The Corner Records** An Affiliate of Crystal Ball Records Thanks to Steve Dwarkin For Masterina

The Excellents were first formed in early 1960. The members consisted of John Kuse — lead and second tenor, George Kuse – first tenor, Phil Sanchez – falsetto, Joel Feldman – baritone, Denis Kestenbaum – lead, baritone and second tenor and Chuck Epstein - bass. They came from the Bronx and all members lead, beniche and second zeror and Oncor operating — page. I may came norm the choice and as managed startended Christopher Coultubus High School except for Chuck Epitatin who attached Debits Clinitan. In June 1961 the Excellents recorded "Red Red Robin" and "Love No One But You" for the Sindair Record Corporation headed by Dan Ames — precisient. Yinny Carlainor—ASR and Pete Alzono— Catalano's assistant. These two sides were released on Mermaid Records a division of Sinclein in late.

June 1981. Denis Kestenbaum sings lead on both sides. This record received no promotion and was played on radio only by Slim Rose on his Times Squere radio show.

an old may by shift became seem and the contract of the contra The Excellents started to make personal appearances when a contract dispute broke out between the

Into Excellents Statistic to make personal appearances when a contract disjuste broke out between the group and the record company in June 1952. The group and Sindier Record Corp. pareds. Sinciale Record Corp. Involving they had a potential int on their hands got a replacement group to go out in place of the original Excellental and do show "hip spiching" to the record. This group was from Brooking and had previously recorded for the Envoy record latel as the Utimates. This substitute Excellents group did record for Dist Record's Tilear A Rhappody bit withy Oid You Luay's as the Excellents. These two sides do not appear on this elbum because they were not recorded by the original group. The Ultimetes

sized on Int's appear on that album because they were not recorred by the original group. The Ulbrates consisted of Gray Allen, Carlos Marriads, hail Bernstein, Donald Schaer and Dieve Strum. In 1963 the Excellents recorded some demos for Lou Cicchetti of Cousins Records fem. These previously unreliated cides "Tales Not Coming Lorne" with orbor Kuse on lead and "Lornete" with Phil Sanchez on lead are presented on the abum. Also "Signest Misteke Of My Life" with John Kuse on lead proviously verticed on a Chysta Bell. Lip is also included.

In 1964 Schby Miller owner of the Sobby end Old Timer labels released "Sunday Kind Of Love" and Helena's ex the Excellore on his labels. These two sides accorded in 1980, and demos he purchased from the original Excellents. Bobby added instruments to "Helena" but on this album you'll here the original acappalle demo. Denie Kestenbeum sings lead on "Sunday Kind O't Love" and John Kuse does likewise on the property of the pro

Dither early aceppells demos recorded in 1960 — 61 are presented on this album. They are "Gloris" and "Geraldine" feeturing John Kues, "White Cliffs of Dover" feeturing Chuck Epstein, "Red Red Robin" and "Love No Dna But You" featuring Denis Kentenbeum.

in 1997 "Coney lelend Beby" was voted number 43 on WC9S-FM New York's Top 500 Records Of All Time contract. In 1999 it was voted number 63. This album represents all the recordings of the six men Excellents, from the Stronx, who became famous einging about a place in Brooklyn.

By Robert "Brooklyn" Diskin

ON THE CORN

LP #135 An Affiliate Of **Crystal Ball Records**



ASCAP

вм1

GENE NORMAN

(Walton-Grant) Marlo

(B. Miller)

"KABA'S BLUES," from "Lionel Hampton with the Just Jazz All-Stars" GNP 15

Featuring: Charlie Shavers, Willie Smith,



CHARLIE VENTURA "DARK EYES," from "Charlie Ventura in Concert" GNP 1

(L. Murphy)

(T. Fdwards) Skyview

Featuring: Jackie Cain, Roy Kral, Benny

SIDE 1

CALETA

SUNSET EYES

"BE OUR GUEST"

HIGHLIGHTS FROM 12 GNP ALBUMS SIDE 2

LIONEL HAMPTON

	Green, Conte Cano O'Brien, Ed Shau	toli, Boots				Corky Corcora Stewart, Jackie N	n, Milt E	Buckner.	
BUDDY DE FRANCO	"STAR SAPPHI Franco Takes You	to the Sta	ars" GNP	2	RENÉ TOUZET	"MAMBO GUA Touzet, his Pian with Voices" G	o. Conjunto		
	Featuring: Herma Kenny Drew, Eug Sabu Martinez					Featuring: The Mambo	Cha Cha	Cha an	d the
					CORKY HALE	"LONDON IN J	ULY," from	n "Corky	Hale"
GERRY MULLIGAN	"HALF NELSON Quartel" GNP 3	, from "	Jerry Mu	Iligan		Featuring: Budo			
	Featuring: Chet B Bunker	aker, Carso	n Smith,	Larry		Howard Robert Hamilton	s, Red N	litchell,	Chico
DIZZY GILLESPIE	GILLESPIE "MANTECA." from "Dizzy his Orchestra in Concert"			and .	MARTY PAICH	"TENORS WEST," from "Marty Paich Octet" GNP 10			
	Featuring: Chano Pozo, Willie Cook, James Moody, Cecil Payne and others					Featuring: Bob Cooper, Harry Klee, Joe Mondragon, Jack Costanzo, Conte Candoli, Jack Dulong, Bob Enevoldsen, Art Mardigan			
LYLE MURPHY	"CALETA," from "Four Saxophones in Twelve Tones" GNP 9 Featuring: Chico Hamilton, Frank Morgan,				BILLY DANIELS	"I LIVE FOR YOU," from "Billy Daniels at the Crescendo" GNP 16			
						Featuring: Benny Payne at the piano			
	Buddy Collette, Bob Gordon, Buddy Clark, Russ Cheever				FRANK MORGAN	"BERNIE'S TUNE," from "Frank Morgan" GNP 12			
MAX ROACH — CLIFFORD BROWN	"SUNSET EYES. Clifford Brown in	" from "N Concert"	fax Roach GNP 18	h and		Featuring: Con Davis, Wardell Section			
SIDE 1					SIDE 2				
	Composer	Publisher		Tinte		Composer	Publisher		Time
DARK EYES	P.D.	P.D.		3:05	KABA'S BLUES	Traditional Blue	s Robbins	ASCAP	3:59
STAR SAPPHIRE	(B. De Franco)	Skyview	BM1	2:50	MAMBO GUAGUANCO	R Touzet)	Lanor	BMI	2:57
HALF NELSON	(M. Davis)	Savoy	BMI	3 00	LONDON IN JULY	(Duke-Cahn)	Criterion	ASCAP	2:43
MANTECA	(Fuller-Gillespie- Gonzales)	Robbins	ASCAP	3.55	TENORS WEST	(M. Paich)	Skyview	BMI	3:10

Criterion ASCAP 2:50

"Be Our Guest," tho a term used in jest of late . . . is an offer extended in utmost sincerity with this album. Here is a typical sample—one selection—from each of 12 albums in our catalogue. Our hope is that you will find us worthy hosts and too, that you will be inclined to visit our musical endeavors often in the future.

5:00

FOR FREE CATALOGUE WRITE TO:

I LIVE FOR YOU

BERNIE'S TUNE

ILIKEIT

(EXTENDED VOCAL) (HOUSE VOCAL) (PERCAPELLA) (BONUS BEATS)

> B/W I LIKE IT

(7" EDIT) (SAMPLE DUB) (SKY'S DUB)

WRITTEN, ARRANGED, PRODUCED AND PERFORMED BY DINO, REMIKED AND EDITED BY GAIL, "SKYY KING FOR IN THE SPIN PRODUCTIONS. REMIK ENGINEER DAVE SUSSMAN.

ADDITIONAL KEYBOARD PROGRAMMING BY MAC QUAYLE. THE 47H & BWAY ALBUM *24/*T** AVAILABLE ON COMPACT DISC, CASSETTE AND LP.

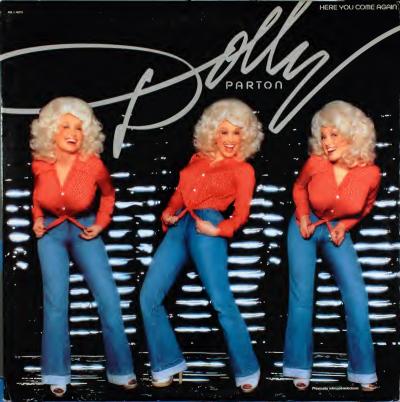


CHARLES AND CHARLES THE COMMUNICATION OF THE PROPERTY OF THE P















The Albudie Some

When man first began munisting and monthing his way toward his closen stars he kept in touch with himself, with he part, with with the world that gore like high high he leiling stories. With beginning these were companed cultively of normal flow words were still clausey, ineflective things) and today some of the level of the level replies still work with sound, where with the level of the level replies still work with sound, where with the level of the level replies and the level of the level of the level of the limited below need in words to keen upon, so why the distribution of the level of the level of the level of the level of the still of the level o

sm I, a word-smith, writing these soles? It is because I was so delichted by the images Nimmons conjures up in The Allandir Sulle that I couldn't resist the impulse to tell others what I had seen, smelled, felt and heard in the iff.

Take the first movement - HARBOURS. Barbours are the legunning and the end of man's encroachment on the rea; they are also the mating place for scamen and for landsmen, and in this movement one of the greatest of the world's harbours, IMMax and Bedfard Basia, comes alive in all Ris intricute medding of agelesis myster-les and modern inchanical miracles, did vertices and use. There is the linearithe shighling matter of black waters against million-year-old rectify the tracking dominant Threst of propellers driving a large ore corrier; the coalisins randle out of time of the nighty explosion that once haved this harbour into a belocated; the nated whitation of a dis-tant below and the coalising of the bull-busy hidden under heaving mist, tolking a way for men and ships. It is all here in this muste; the barshly angled crans at night, lit by flaring lights, diamord by sharing rain, , sounds of sky and wind and sea, , and man. Deep inside this intricite pattern we also hear the unique sound brought by the black people who came to Hatifax long

ago, the hit and rhythm of a different works now blended into this one.

With a second novement, BLAINIS, the most changes, and the story to a different tate. Perhaps
Rimmins should have called it CTRE island, for he wrote it under the spell of Prince govard Island, which
LTTRE Island to those who live upon it. Here it a musical story of the strings marriage between hind and water, and their children - the beaches the sen gives... and takes away; the conselens, but infinitely slow change in shapes, textures, sounds during the infinitely complex and cretic dance between the wave's edge and this land's edge... liquid whispers at night to a long summer calm; thunder at down in the morning of a winter storm. Beigifill here but there is more, for here too is the story how each of us longs to be an island, an island filled with

The control of peaks, and parties from the throat or the a worker this certainty of Cons. And the Constitution of the Constitution of Cons. The Constitution of Constitution o herself comes through to remains un that size is timeless, and that we must make our peace with that, and learn to live with the time-

less verilies. . . if we are lo survive It is a simple story, but a great one. Nimmons tells it beautifully and L for one, any grateful that he has given us the chance to Port Hope, Outario 1975

'N' Nine Plus Six is the principal outlet for the excuive laleuts of Phil Nimmons - composer/arranger and clarinetist, Research Value beam in the projected which for the critical which of the critical which is the critical which in the project which is the critical which which is the critical which which is the critical which is the crit

Berbie Spinier, who likes the trumpet solos in The Atlantic Soite", is one of the legende of Camidian jazz. He has been active In both Most real and Turouto for many Tura, where he emproved tability of his inspicultion is one of the cordinal superior of his model. Those recognished Art Ellerious with he familiar to classers of trivials war, is a post a range equatively rear with the Johny mode, worth hund. Kellik Johlinney, Tom Secternitis, Andy Krybin, Diver Facel and Sim Perry are the other modelate. It is the youther perspective of the load are a whole which makes It is no imperately and extra-groundy contribution are fold in the ideality of the youther SIDE ONE: (1) Harbours (5:33) - (2) Islands (5:07) - (3) Tides (8:33) SIDE TWO: (1) Horizons (12:30) - (2) The Dorlan Way (6:26) The Atlantic Salle consists of Side One and Track One, Side Two.

Trumpets; Durryl Eston (lead & percussion), Herbie Spanier (+ flugelhorn), Bram Smith, Mike Malone Trombons: Dave McMurdo (lead), Rick Stepton, Terry Lukiwski, John Capon (bass)
Reeds: Phil Nimnens (chrinet), Keith Jollinoce (alto masshose), Art Ellefson (tenor randomero, Teny Tolh (baritone sanophone). Art Euraon (tenor sanophone), Teny Tolh (baritone sanophone). Tom Specieniak (plane), Andy Krehm (gullar), Dave Field (bane), San Perry (drums)

Produced collectively by Phil Nimmons and the band for Sackville Recordings, Recorded by Dave Greene at Manta Sound, June 2/8, 1975.
All compositions by Phil Nimmons & published by Nimmons 'N' Music Ltdr (BMD) Cover photograph by Phil Nimmon.
Photograph of Phil Nimmon and art by Bill Smills.
Photograph of Phil Nimmon and art by Bill Smills.
Rustering Robert Ludwig, Sterling Sound Inc., New York City.
Published 1976 Sockwille Recordings

NIGHT TRAIN: THE OSCAR PETERSON TRIO



NIGHT TRAIN: THE OSCAR PETERSON TRIO

OSCAR PETERSON, piano RAY BROWN, bass ED THIGPEN, drums

sine one	
1. NIGHT TRAIN	sui 4:50
2. C JAM BLUES	45C4F 3:23
3. GEORGIA ON MY MIND	aur 3:42
4. BAGS' GROOVE	вы 5:12
5. MOTEN SWING	амі 2:52
6. EASY DOES IT	48CAF 2:45
side two	
1 HONEY DRIPPER	9,93

2. THINGS AIN'T WHAT THEY USED TO BE 45C4P 4:35 3. I GOT IT BAD AND THAT AIN'T GOOD ascar 5:05

4. BAND CALL 45C4F 3:51 5. HYMN TO FREEDOM Repel Recordings, Ltd., 5:30

Cover Photograph by Pete Turney Recorded in Los Angeles, Calif., on Dec. 15 & 16, 1962 Director of Engineering: Val Valentin Produced under the personal supervision of NORMAN GRANZ



"The past is bidden somewhere outside the realm, beyond the reach of the intellect," wrote Proust, "in some material object which we do not suspect." One of the most potent of all these material objects is a sheet of printed music and the sounds it conveys, as Proust and countless other writers have acknowledged. That is why it is a brave man indeed who would make an alburn composed of material which he knows belongs in the past consiousness of those likely to listen to it. The musician who does this will be grappling with all kinds of extra-musical intangibles, because when it comes to the past, we are all conservatives at heart.

Oscar Peterson's programme in this album deliberately challenges the russet glow of fond reminiscence and, it seems to me, challenges it triumphantly. Each of the themes he plays has its aura in the jazz past, and, more significant still, has upon it the indelible stamp of previous definitive versions. No matter. Peterson overcomes this terrifying handican because the force of his own personality is as strong, sometimes stronger, than the originals. Even when he takes a piece like Night Train, tailored for the concerted ensemble of a big band, he gives the impression that the trio is the best conceivable setting for the tune. Indeed, there are more overtones of orchestral richness in his Night Train than in most of the big band versions I can remember.

If the dominant emotion of the album is Pastness, its dominant form is the Blues in all its shades of intensity, from the leisurely ease of Things Ain't What They Used to Be to the brilliant sustained nace of Honey Dripper. The sources are varied but the underlying roots identical, the earthy candour of a form that has served all periods and styles of jazz with equal loyalty. In a way, the Blues separates the men from the boys in jazz, for no amount of technical trickery or experimental precosity can shield an inadequate talent from its demands. The first time I ever saw Peterson perform, in London in 1953, he opened with a medium-tempo blues, and I have never forgotten the impact he made, an impact repeated time and again in this collection.

is immediately recognizable, and it is this quality in his work which contributes so vastly to Peterson's position as the outstanding pianist of his generation. It asserts itself at the crucial moments with unfailing constancy. After the theme statement of Band Call, when Peterson moves into his improvisation, his relaxation is quite sublime. There are hints of limitless untapped power and dazzling melodic invention, and as the solo gathers impetus, it becomes clear that the player is a mature master of his art.

There is a virility about the greatest jazz which

In Honey Dripper, at the point where Ed Thigpen increases the rhythmic pressure, and above all at that moment in Moten Swing where, having stated the theme. Peterson takes a two-bar break into his solo, the same effect is created, of power wedded to relaxation, of the curious duality of mood that jazz creates, the serenity and the intensity, with the evident enjoyment of the musician serving as the emotional springboard for the entire performance.

The Blues in its starkest form utilizes a minimal harmonic vocabulary, which is why to leaven a blues set with one or two more elaborately constructed pieces is often an excellent idea. In the choice of one ballad in particular, Peterson flies vet again in the face of convention, of tradition, of nostalgia and the sensibilities of jazzlovers with long memories. It is hardly possible to hear the first few bars of I Got It Bad and That Ain't Good without plunging back twenty years and sayouring in the mind once again the lilting grace of Ivie Anderson and the fragility of Johnny Hodges' alto playing on the original Ellington recording, Peterson of course makes no attempt to echo Hodges or Ivie Anderson or anybody else, and achieves a version which already numbers among its admirers Duke Ellington himself.

With Ray Brown and Ed Thigpen, Peterson has now arrived at what is probably the best musical setting for his gifts that he has ever enjoyed, That break in Moten Swing which typifies the whole album, is a telling demonstration of the importance to musicians of group thinking and feeling, Brown and Thigpen await poised, for the short break to end. When it does, they both re-enter with perfect timing and an exact reading of the mood of that precise moment. It is this kind of expertise which make the Peterson Trio one of the most enlightening experiences that jazz today has to offer.

BENNY GREEN Author, THE RELUCTANT ART (Horsen Press)



Russell Stepan

FAVORITE ENCORES



SONICATS laboratory series 10

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laboratory series 10

Russell Stepan ENVORTE ENCORES

Regarded as one of the outstanding pianists in California today. Russell Stepan's musical career began at the age of three in Chicago, and his most impor tant formative studies were at the American Conservatory of Music. Throughout his youth Mr. Stepan received numerous awards for his performances. His first appearance with a major symphony was at the age of fifteen when he performed with the Chicago Symphony. He was soloist on a number of occasions and also appeared with many of the other symphony orchestras in the midwest. The Society of American Musicians sponsored him in his debut recital in Chicago at the

Important advanced studies in piano included several years of artist-coaching with the noted composer-planist Alexander Tcherennin and later with the two piano team of Ethel Bartlett and Rae Robertson, while his composition teacher was the renowned American organist/composer Leo Sowerby.

Through the years, Mr. Stepan has concertized extensively throughout this country as well as Canada and Europe, and since coming to California In 1968 he has contributed significantly to the artistic life of that state. His performing interests include not only solo recital and orchestra appearances, but also extensive chamber music activity. He has also worked as planist for many of the brightest stars of the operatic stage, including Jerome Hines of the New York Metropolitan Opera, Richard Fredricks of the New York City Opera, and Rolf Bioerling of the Royal Opera of Stockholm, to name just a few.

DIREKT TO DISKTM records represent the ultimate in recording fidelity by completely bypassing the tape medium. The recording was accomplished at the 5AC Studios which measure 45' x S0' with a 20' ceiling. The output of the mixing console was fed directly to the Neumann VG66 cutting amp to bypass all necessary electronics. The Discs were cut on the Neumann Automated Lathe with the Neuman Stereo 5X cutting head on Transco Discs, the love and skill of many dedicated persons who combined their efforts, present this creation to you with humble pride in their accomplishment.

To cut a 'direct-to-disc' record is a true test for a performer, inasmuch as no edit-Ing of any kind is possible," said Mr. Stepan. Further, the listener should be aware that not only must one play each individual composition straight through, as In a recital, one must play the entire side of the material for the record without any possible interruption the only pauses are those few seconds between numbers while the plantet remains seated at the keyboard and the lathe continues cutting in the control booth," He went on, 'But the superb quality of sound, totally impossible when magnetic tape is involved, more than makes up for the increased pressure on the artist. Moreover, and quite importantly, i think " he said, 'what the listener finally hears on the finished recording is precisely how the performer recreated the work in the studio. Most of us would agree that much of the excitement of the 'live' performances lies in witnessing the artist over come the challenges and difficulties of his music and instrument 'Direkt-to-disk' allows the listener to experience just that ex-

citement in the comfort of his own home. In selecting the program for this recording, the intent has been to choose compositions which by virtue of their compara tive brevity and broad popular appeal, are highly suitable for use as encore material. This is not at all to suggest that the works included are second-rate or trivial compositions. In at least some of the cases, i.e. the Chopin Etudes, the compositions contained herein are generally recognized to be unqualified masterpleces of the genre Others, such as Debussy's Clair delune, are certainly among the most popular works written for the piano. In each case, however, the pieces are direct in their appeal, an appeal which reaches both the inexperienced as well as the experienced concert-

"Jesu, Joy of Man's Desiring"

Those fortunate enough to have heard the late great English pianist Dame Myra Hess in recital will no doubt recall that this transcription of hers found frequent place among her encores. The simple yet noble warmth and serenity which characterize this music found eloquent expression in her hands, and even the purists who resist transcriptions in principle (among whom fortunately. Bach himself cannot be numbered) would have been hard put to fault such an experience.

Etude Opus 10, No. 12 "Revolutionary"

Etude Opus 25, No. 1 "Acolian Harp" Etude Opus 10, No. 5 "Black Key" Although these well-known descriptive titles are not original with the composer, in

each case something of the character of the piece is delineated by them. We know that Chopin. living in Paris, was anguished over the news of the political uprisings in his native Poland where family and friends still lived, and the Revolutionary Erude was the result of the outpouring of that anquish and patriotic fervor. It was the composer Robert Schumann

who likened Chopin's own performance of the next etude to the shimmering sounds of the agolian harp. The agolian harp was In no wise related, however, to the harp as we know it today. In fact, the acollan harp, which was well-known in ancient China

and India and in Europe during the Middle Ages, was not a musical instrument at all but rather was what might be characterized as a sound-producing contrivance consisting of a long narrow box with six or more aut strings stretched inside over two bridges. The strings were tuned in unison but varied in thickness and, therefore, tension. When the box was placed in a free current of air (preferably in an open window) the strings vibrated differently, according to their different tensions, and thus produced a large variety of harmonics over the same fundamental. The sound varied considerably with the changing force of the wind and produced a romantic mysterious effect, somewhat ethereal in quality. This contrivance enjoyed special popularity in the romantic period around 1800, which is just a few years before the time of

Chopin and Schumann. The Black Key Etude is so-named because the metodic line in the right hand is restricted exclusively to the black keys of the plano.

DEBUSSY: "Clair de Lune"

Most probably the best-known piano composition by this composer. Clair de tune ('Moonlight') has long been a favorite with the general audience. The composition evokes the mystical quiet of the countryside bathed in the silvery shimmer of the moon's rays.

GERSHWIN: Three Preludes As one of America's most gifted and prolific composers for Broadway and a lazz planist of high originality. George Gershwin wrote relatively few solo compositions for the piano. These short pieces capture the high spirit and melodic and rhythmic inventiveness which characterize this composer's music.

BRAHMS: Waltz in A-Flat Although born a north German. Brahms

spent many years as a mature artist in Vienna which clearly influenced his creative output. As in this composition he is clearly indebted to the Viennese Waltz From the set of sixteen waltzes of Opus 39. this little gem has clearly achieved the widest popularity.

MOSZOKOWSKI: Etude in F Moritz Moszkowski composed dozens of

delightful, sparkling compositions for piano. The highly effective music of a light and often flashy character is typical of what has come to be known as "salon" music. This is music of an entertaining diverting nature, fun to play, fun to hear. and takes quite an "un-profound" turn.

MOUSSORGSKY "The Great Gate at Kiey"

Following the death of the young artist Victor Hartmann, a memorial exhibition of his work was held which his friend Moussorgsky attended, Subsequently, in

1874. Moussorosky, who had been deeply shocked and saddened by his young friend's premature death, composed a large scale composition for solo plano entitled "Pictures at an Exhibition" consisting of several sections, each of which was Inspired by one of the drawings by Hartmann, "The Great Gate at Kiev" is the concluding section of that work, flartmann's drawing was a proposed design for a city gate to be erected in Kiev honoring that city's war heroes. In his musical picture. Moussorgsky captures the essence of the massive grandeur of the old Russian architecture as found in Hartman's drawing and in addition suggests a procession of monks making its way to church by interpolating a few quiet phrases reminiscent of an old Russian liturgical chant. As the work draws to its majescti conclusion, the entire range of the keyboard is exploited to evoke the pealing of the hundreds of large and small church bells throughout Kiev.

Although originally conceived as a piano solo. 'Pictures at an Exhibition' did not achieve wide success until the appearance in 1922 of the orchestrated version by Maurice Rayel, Subsequently other orchestrated versions have appeared, and many pianists have programmed the original. In the early 1950's, the great planist Vladimir Horowitz performed extensively, and subsequently recorded his own plano transcription of the original score. The version you hear on this record is in itself a transcription by Russell Stepan, one which owes at least some of its ideas to the earlier Horowitz setting.

SIDE A

Ch

ch-Hess: Jesu, Joy of Man's	
Desiring	3:14
iopin: Etude Opus 10. No. 12	
Revolutionary"	2:36
opin: Etude Opus 25, No. 1	
Aeolian Harp'	2:33
opin: Etude Opus 10, No. 5	
"Black Key"	
bussy: "Clair de Lune '	5:15

Gersh Gersh Gersh

SIDE B	
Gershwin: Three Preludes No. 1	1:41
Gershwin: Three Preludes No. 2	3:35
Gershwin: Three Preludes No. 3	1:12
Brahms: Waltz in A-Plat	1:45
Moszokowski: Etude in F	1:25
Mussorgsky: The Great Gate at	
Kiev"	4:32

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Arise, We Must Be Growing



Allern & Elkin Thomas



SIDE TWO Arise, We Must Be Growing Blackwater River Homecoming Sunday Shine On Me

Charlie Daniels. Guitar, Bass David McKnight. Violin, Viola Mo Riley. Violin, Viola

All songs written by Elkin Thomas (ASCAP) except "Georgetown" by Gary Spehar (BMI) and "Little Boy Blue" by Charlie Daniels (BMI)

Produced by Aileen and Elkin Thomas Engineered by Arris Wheaton Recorded at Platinum City, Dallas, TX

Cover Photo by Roddy Parkinson Back Cover Sketch"Red-Tailed Hawk" by Mark Yoder

Charlie Daniels appears courtesy of Epic Records

©®1983 Shantih Records, P.O. Box 159, Krum, TX 76246 Unauthoraged distribution is prohibited by law M Beethoren SONAFA No. 8, IN C MINOR, Op. 13 ("Pathétique") 55-5 Beethoren SONAFA No. 32, IN C MINOR, Op. 111





Sonata No. 32, in C Minor. Op. 111

LONG 33 PLAY

("Pathétique")

SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique") SONATA No. 32, IN C MINOR, Op. 111

Side 1

Sonata, Op. 13

A tale about the Sonata Pathétique, told by Ignatz Moscheles, the ardent Beethoven disciple, is singularly revealing of the general point of view about his music in 1799, the year of its appearance, Moscheles, then a how of ten fell upon a copy of the sonata in a shop in Prague, and was completely enraptured. He eagerly carried his discovery to his master, Dionys Weber, but the old man frowned upon it with sharp distaste. He sternly forbade his young pupil to corrupt himself with such eccentric stuff and ordered him to stay with the more solid models of Johann Sebastian Bach, Mozart, and Clementi, the latter being a contemporary but a safe classicist. Moscheles kept his forbidden treasure under cover, and secretly devoured every sonata of Beethoven as it appeared, copying them when he had not the pocket money to buy them.

But the bidebound teacher who wished to keep his pupil free from the Beethoven contamination was one of a loud-voiced, and unfortunately authoritative, minority.

The conservatives were not the more pleased when what they condemned was easerly consumed on every side. But Beethoven was not too much concerned with his adverse critics, "Let them talk," he wrote in a letter, "They will certainly never make anybody immortal by their twaddle, nor will they rob of immortality those whom Apollo has favored." It must also be said that to gratify the appetite for sentiment in his admirers was not his sole aim. He could no doubt have continued indefinitely to produce affecting works like the Pathétique Sonata, amassing fame, wealth, and unending adulation, But, being Beethoven, be continued the adventurer in his art, always acquiring new technical resource and power, using it to expand his developments, enlarge his scope. There was later to be a recession in the open fervor of his slow movements as the expressive ardor turned inwards and deeper. Even his adorers were left behind. dismayed, still feeling his power but shaking their heads at his strange ways.

If the Pathétique Sonata somewhat puzzled its first hearers, it must have stirred them too. For its very introduction probed a then unheard of mood of tragic pathos, as if, seated at the keyboard, the composer's fingers were finding a new, arresting forcefulness in sharp dissonance, broken, theatrical chords, or long phrases of tension and release. It is useless to speculate, for we cannot know, whether music of this sort came to him ex tempore, as those who witnessed the incredible piano sessions believed, or whether, as indeed seems more likely, his improvisations were really a working over of musical ideas occupying him at the time. It can only be said that this opening does not characterize and integrate Solomon

Pianist (Recorded by Free and

the entire work, as at a later period it would certainly

Beethoven set out, let us say, to pursue his success as a poet of melancholy in the popular order of the day by dedicating a piano sonata to his more than sympathetic. his kind and indulgent patron, Prince Karl von Lichnowsky (an insatiable music lover). A "nathetic" sonata was nothing new, just as a "pastoral" symphony was a nopular and accepted convention until Beethoven took each of these forms, customary pieces of musical "description," and infused them with a new life of his own, Clementi and Dussek, both well known composer-pianists, considered as rivals of Beethoven, bad each labelled slow movements of their sonatas patetico. But the surrounding movements were prevailingly and tactfully cheerful, for it would have been considered bad taste to detain a listening assemblage in that era with unrelieved minor strains, or extended lugubriousness. It certainly would not have occurred to Beethoven at this time to try any such thing. Most of a century had to pass before it could become aesthetically feasible for a Tchaikovsky to do just this. The striking similarity in Beethoven's introduction to chords in "Tristan" has often been remarked. The space of years intervening, and the development of chromaticism before (and by) Wagner makes this little more than a curious coincidence. And yet it must be conceded of Beethoven that his experimental probines. then completely without precedent, opened up new ways, planted new ideas which lay ready for exploitation by composers many years later.

Notes by JOHN N. BURK Author of THE LIFE AND WORKS OF BEETHOVEN and THE LETTERS OF RICHARD WAGNER . . .

Side 2

Sonata, Op. 111

The life and the works of Beethoven - the study of one is the study of the other - form a well-constructed tale. There is a beginning, a middle, and an end, and none of his works illuminate and define these three periods as clearly as do the thirty-two pianoforte sonatas.

In his last period came those Promethean composi-

tions of which the Sonata in C Minor, Onus 111, is one, the Missa Solemnis, Ninth Symphony, and the last five string quartets. The piano sonatas Quas 109, 110, and III were the last of his great works in that form "In a single breath," he wrote to his friend Count

Brunswick, "I sat down at my table and wrote out the three sonatas, in order," he adds, "to quiet the apprehension of my friends touching on my mental condition." Actually the composition of the sonates was no mere

week-end effort. It occupied bim, off and on, for more than a year.

By "my mental condition" Beethoven meant a possible waning of his creative powers.

In one of the Beethoven conversation books is a remark by his biographer, Schindler, informing Beethoven that it was being bruited about that he bad written himself out, like Haydn, who had turned to Scottish melodies in his old age

Having just posted these last three piano sonatas to his publisher, Schlesinger, Beethoven could allow Schindler a wry smile.

"Wait awhile," he said, wagging his finger. "You'll soon know differently."

But by return mail from the younger Schlesinger, in Paris, came a baffled note.

"Before going on with the printing of the new sonata (Opus 111)," he said, "which contains so many beauties that only the creat master himself could have created it. I take the liberty of asking whether you have only written one Maestoso and one Andante for this work, or whether the Allegro has perhaps been left behind by mistake at the copyists."

Then, from the elder Schlesinger, in Berlin, came a similar note.

"In the present letter I only write to ask," he said, "with regard to the sonata that you have sent me, and in which the second part is entitled Arietta, whether there is not to be a third and final part. I beg you urgently to send it to my son in Paris, or to inform bim on the subject."

It is interesting to speculate how the Schlesingers would have reacted, their narrow, conventional minds offended by the absence of a customary rapid last movement, had they known, as we know now, that this ineffable arietta, with its tender, vanishing cadence in C major, was the master's farewell to a form he had lifted beyond the reach of composers of his day or ours.

In itself, the two-movement form was not unusual with Beethoven, but his contemporaries were visibly astonished to find that the sonata ended with an adagio.

When Schindler, a man of apparently boundless temerity, questioned the composer on that point. Beethoven growled and waved him aside,

"I had no time," he said, "to write a third."

Notes by EDWARD O'GORMAN



LM-1222

Printed in U. S. A.



ABOSTON

POPS

PROGRAM

Rimsky Korsakoff CAPRICCIO ESPAGNOL

MARCHE SLAVE

FINGAL'S CAVE OVERTURE

Chopin LES SYLPHIDES ARTHUR FIEDLER

ONG 33 PLAS

A BOSTON POPS PROGRAM

A BOSTON POPS PROGRAM

4 Foreword by 4RTHIR FIEDLER

The Boston Pops Orchestra takes its name from a shortening of the term Popular Geneers. That brings up a question which is shaves before me: What kind of program material makes concrets popular? The late Theodore Thomas, a famous conducts, units must nearly years ago who will be a supplied to the property of the property of the property of the public with music with askind it has bud slight acquaintance, or none, and popular acceptance and demand will follow eventually. But that is really oversimpthif ing a large-scale problem.

The first hurdle to get ever is the plain and staring fact that most people indulge themselves in prejudices which they dislike giving up, eren for their own good. One individual is prejudiced against "classical" music, and another against the "popular" type. I enjoy attempting to cure both kinds of prejudices, and seem to have had some success at it.

My starting point is the conviction that there is good and had music on many different levels of listener appeal. In making up my Pops programs. I include features sinced at attracting both the "classical"-minded and the "popular"-minded listener to the same concert.

It is strange and fascinating how prejudices limit the enjournest of the full resources of music. I wish concertgoers could leave their prejudices in a check room, following a similar example of a theatre in the Wild West, which is said to have required the checking of revolvers before patrous were admitted to a play.

neltors particular was completed in Data formation and the Complete Complet

Now, what happens when large, diversified undirects allow for access of multi-to-free conceisons, without forcing it to dedge and tried hand gerenales! Let us restrictly bodily meneuts, or the metal question of a trial movement. Some gives the listener as emailton of beauts which be caused easily part of the study of the control of the proposes on the profit difficulty of reliable and the proposes on the profit difficulty of reliable and the proposes of the profit of the proposes of the profit of the proposes of the scene of sounds at play. different masses of tons, or the tons of individual instruments forbiding about, pursuing each other, whiting are music, and refer to the maximum and profit of the profi

is virtually a team.

The following three selections illustrate music's ability to arouse fundamental responses.

SIDE 1 Bund 1 — Capriccio Espagnol, Op. 31 (Rimsky-Korsakoff)

Here is a first-class example of the type of composition

Boston Pops Orchestra

Arthur Fiedler

in which the orchestra is at play. The composer has assigned important solo work to each kind of instrument. Each is given music which exactly suits its individual voice and canabilities.

Band 2 — Marche Slave, Op. 31 (Tchaikovsky)

It was Sousa, I think, who considered that making the toes tingle was the primary object in composing a march. Trainkowky has accomplished this here. Be wrote it, in a state of patriotic for the primary of the patriotic forms of

Band 3 — Fingal's Cave Overture, Op. 26 (Mendelssohn)

This concert overture, virtually a tone poem, was written in 1822 and is still one of the best things of its kind by any composer. When he was a famous composer at the age of forty-two, but in agonies over completing his first symphony. Brahms wrote: "I would sacrifice all my works to have been able to compose an overture like the

Let me suggest listening to the piece with no particular thought about its title. It may suggest mystery, restless wavelike or winglike movement, and great stretches of

Mendelssohn's impiration for this overture came from a visit to the lunge, occan washed Fingal's Cave, on the blac of Staffa, in the Hebrides, off the west coast of Scatland. The rains of a vast, fantastic exalts were suggested. Combined with ecric sights and sounds was the legend of the Celtic hero, Fingal, or Fiou na Cael, whose kingdom of Morven was supposed to have existed in this

SIDE 2 Les Sylphides (Chopin)

One day early in 1908, a young man began browsing through the bins of a music shop in Russia's capital city of St. Petersburg. As he turned over the various scores and folios, his eye lit upon the title, Chopiniana. It turned out to be a suite of piano pieces by Chopin that had been orchestrated by Alexander Glazounoff some fourteen years before.

The young man was Michael Fokine, a brilliant dancer and highly promising chevographer of the Imperial Ballet. Already he had a half-dozen dance creations to his credit, and he was getting to be known as sometime for a rebel. For years, ballet at the Maryinsky Theater and her Imperial School of Ballet had been a matter of shere exhibition of dance technique, with such matters as plot.

As early as 1903. Fokine submitted to the directorate of the Imperial Theatres a plan for the reform of hallet. "Dancing should be interpretative," he said. "It should not be made up of 'mambers,' entries,' and so on. It must show artistic unity of conception. The action of the hallet must never be interrupted to allow the danassase to respond to the appliance of the public."

However, it was only by associating himself wholeheartedly with Serge Diaghileff in Paris that Fokine had the chance to create the magnificent line of masterpieces which won for him the title. "father of the modern ballet."

The first of the series, Les Sylphides, was the work that grew out of his browsing in the St. Petersburg music store mentioned in our opening paragraph. It was not originally conceived or produced for Diaghileff; but it was in Diaghileff's presentations that it achieved its definitive character.

Because of its Taglioni period costuming, in which the dancers wore the long white muslin skirts typical of the romantic ballet of the 1830's, and its remarkable exocation of the ballet blanc of the early nineteenth century, Diaghilieft changed the title of the ballet from Chopistama to Les Sylphides, after the first true romantic ballet, La Sylphide.

The first Diaghileff presentation of Les Sylphules took place at the Theatre du Chatelet in Paris on June 2, 1909. The numbers consisted of the Prelude in A. Op. 28, No. 7 by way of overture; the A-Flat Nocturne, Op. 32, No. 2, danced by the whole company; the Waltz in G-Flat, Op. Mazurka in D. Op. 33, No. 2, as a solo for the dauseuse étoile: another Mazurka, Op. 67, No. 3, in C, as a solo for the premier danseur; the A Major Prelude, identical with that used for the overture, for one of the premières dansenses; the Waltz in C-Sharp Minor, Op. 64, No. 2, as a pay de deux for the danseuse etoile and premier danseur; and a final Waltz. Op. 18 in E-Flat, for the entire company. Formally speaking, then, Les Sylphides consists of four variations and a pas de dena enclosed in two ensembles. The ballet tells no story. It is simply a plastic and visual evocation of the poetry of Chopin's music. Since the Diaghileff production of Les Sulphides, one

nuisical number has been added to the original version, the Walte in F Minor, Op. 69, No. 1. In order to give the most integrated possible version of the score for Les Sulphides, Arthur Fiedler and the Boston Pops Orchestra have made use of a new and specially prepared orchestration by Leror Anderson and Peter Bodge.





GOD KNOWS

- By Joe L. Robinson; J. Robinson, ASCAP Time: 3:35
- 2. THE LORD IS MY ROCK By Joe L. Robinson; J. Robinson, ASCAP. Time: 3:13
- BLESSINGS By Joe L. Robinson; J. Robinson, ASCAP. Time: 3:38
- 4. I'D RATHER HAVE JESUS By G. Bev. Shea; Arr. J. Robinson; Rodeheaver, Time: 2:50
- I TOLD JESUS IT WOULD BE ALRIGHT (Solo)
- (Trad. Arr. L. Dunn; WFC Library, Time; 5:10) IT'S A MEAN OLD WORLD (By John K. McNeil; J. McNeil, Time; 2:15)

1. IF WE EVER NEEDED THE LORD (By T. Dorsey; Arr. J. Robinson, Hill & Range, Time: 2:46)

- GREAT IS THY FAITHFULNESS (Solo) (By Wm. M. Runyan, Arr. John McNeil, Hone Publ. Time: 4:05)
- A QUIET PLACE (By R. Carmichael; Arr. J. Robinson, Lexicon Time: 3:40)
- 4. THROUGH IT ALL (By. A. Crouch; Arr. J. Robinson, Lexicon-Time: 3:30)
- 5. I'LL TRADE A LIFETIME (By C. R. Bradley; Arr. J. Robinson; Lion Publ. Time: 4:25)
- ONE OF THESE DAYS
- (By J. Robinson & J. McNeil; Arr. J. Robinson, ASCAP, Time: 2:05)

GOD KNOWS

Some things that happen seem to be "out of the ordinary and into the rare". So it is with this album "GDD KNDWS". Such a labor of love and patience and waiting on the Lord has gone into the very basics of its production that, though it may go forever unheralded in the annals of the record industry, in the hearts of The Witnesses for Christ and their many Booster-Friends it is a crowning achievement.

The Witnesses for Christ—JDE RDBINSDN, JDHN McNEAL and LED DUNN—was organized in the summer of 1969. Like the prophets of old, they stayed "in the wilderness" for one year practicing and building up their repertoire. In August, 1970 the group was presented in its first full concert at the Haven of Rest M. B. Church of Chicago, After that came evangelistic tours across the United States and in the West Indies, workshops, revivals, school programs, radio and television. This group is undisputedly one of "the most exciting spiritual groups of this decade"!

Each voice and talent in the group is distinctively different; yet, blended together, they form an inimitable combination. LEO, a dramatic tenor, possesses a full-bodied voice that demands attention. His singing of I TDLD JESUS IT WDULD BE ALRIGHT may well become a collector's item in future years. The operatic timbre of his voice plus his fervent delivery creates a "pathos" that leaves you spiritually overwhelmed and physically drained at the same time. Then he comes right back with IT'S A MEAN DLD WDRLD in the true idiom of soul-gospel. What can we say?

JDHN is the gospel singers' gospel singer. He is the "salt of the earth" of the group His thin but vibrant lyric tenor voice gives the group the flavor of its unusual sound. Throughout this album you will hear his strident too notes carrying the group on august of the group on and upward to higher heights as in "!!LL TRADE A LIFETIME". In his solo rendition of GREAT IS THY FAITHFULNESS we hear unparalleled style and deep spiritual conviction in this great hymn of the church, Coining a phrase: "He's sombody's singer!" Musician. mooser and arranger, too. He plays plane on his composition IT'S A MEAN DLD WDRI D and DNF DF THESE DAYS

JDE is the anchor man of the group and is responsible for ninety percent of the accompaniment and arrangements. With his baritone that is sometimes husky (I'D RATHER HAVE JESUS and IF WE EVER NEEDED THE LDRD) and at other times mellifluous (A QUIET PLACE and THRDUGH IT ALL), he keeps the group from soaring mealituous (A QUIE: PEACE and IHRUDGH II ALL), ne keeps the group from soaring into outer space (LED and JOHN have fantastic vocal ranges). Multi-tatlented, his forte lies in composing (over 90 songs) and arranging ("Can't count them", ne says). The title song "GDD KNDWS" is his composition as well as THE LDRD IS MY ROCK and BLESSINGS. His flair for arranging is conspicuously displayed throughout the album.
His mastery of the piano and electric piano organ—(A QUIET PLACE) is also

recognizable.

THE WITNESSES TO CHRIST have met and formed siliances with many nucleians and base assisting them on the allown seen MARIAN BACKMAN—aggin: TROMAS and those assisting them on the siliance of t of these artists.

A special note of thanks to the staff of P. S. Studios in Chicago and especially to DAVE ANTLER, recording engineer of this album for his patience and help. "Labor of love" that was intended just for you. As John Now, sit back and enjoy a "Labor of love" that was intended just for you. As John often says: "THE WITNESSES FDR CHRIST are coming to you with Songs of the Soul,

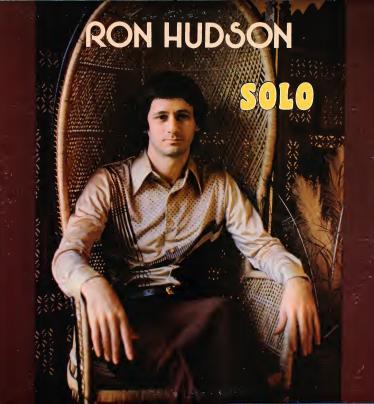
Sung from the Soul to Thrill your very Soul!"

- M. E. -

For engagments and additional orders of this album, write:

THE WITNESSES FOR CHRIST Attn: J. L. Robinson, Bus. Mgr. Post Office Box 59437 Chicago, Illinois 60659







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What a their dish?

And I am Blowart ng son.
I heard your people die or van I rom Crende.
Who cooks mortel demays to be done,

RECEVULE If you set as his as you talk other you'll be a men.

side two

On sheed and spits the ought

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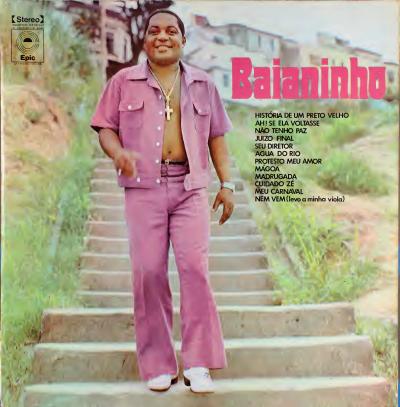
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AWAY FROM ASGARD

DAWN THE MINSTREL

DISTANT RUNNEH TURN THE HANDLE

BLESS THE SEEDS THAT WE SOW HELP THEM GROW WHEAT COVERED FIELDS INTO BREAD KEEP US FED WELL WORK IN THE SUN TIL IT'S DONE NOT GIVING UP TIL WE'VE WON OKTOBERFEST CELEBRATION

OKTOBERFEST CELEBRATION THE HARVESTS IN THE WINTERS COMING STREETS ALIVE WITH PEOPLE DANCING MUSIC FILLS THE AIR ALPINE HORNS THROUGH VALLEYS ECHO MONTHS OF TOIL TURN TO LEISURE AGED LINES SUN PARCHED FACES

NOW TO BE RELEASED DOWN ON YOUR KNEES HIDE YOUR EYES HIGHT LIKE A HOLE IN THE SKY FIRE TURNING ORE INTO STEEL CHARIOTS OF THOR TURN YOUR WHEELS

AWAY FROM ASSARD HIS HAMMER NEEDED IN THE THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS

TREES BURNING SKY'S FIERY RED TODAY WHEELS TURNING WINDS COMING BACK AGAIN

DAWN THE MINSTREL DISTANT RUNNER TURN THE HANDLE MYSTIC WONDER

(D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON-S. BARTH) O 1977 RECYCLED MUSIC INC. (ASCAP) ALL RIGHTS RESERVED USED BY PERM

MAGIC IS A CHILD AT THE TIME I WAS A LITTLE BOY

ALL MY SENSES WERE IN BLOOM
THE FORESTS WERE IN BLOOM
THE FORESTS WERE ADVENTURE
THERE OWNED THE LEGENDS OF MY MIND
IWAS THE KEEPER OF THE GOLDEN KEY
IMADE ALL THE RUZES
IONLY HAD TO DREAM TO CREATE THE SCENE

MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS IMAGINATION A CHILD IS ALIVE HOW THE TREES WERE SO HIGH

THE CHEESE IN THE SKY
WE'RE PART OF MY MAGINATION
I WAS GOBLINS AND ELVES
WITH SMALL MUSHROOMS SHELVES
AS BROTHERS GRIBM WOULD TELL THEIR STORIES

OPENING MY EYES IN THE MORNING I WOULD SEE PATTERNS IN THE TREES MAKING SHAPES THAT WERE A FACE TO ME

IN THOSE TIRELESS TIMES AND THOSE CAREFREE LINES THAT WE DRAW OURSELVES BUT THEY RE NEVER KEPT I KNOW MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS IMAGINATION A CHILD IS ALIVE MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS A CHILD ALIVE AS A CHILD'S IMAGINATION

(D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON-S. BARTH) LEAD VOCALS: RON & NO HARMONY: RONNIOSDAYE

SPEED OF LIGHT EERIE TIME AND SPACE TRAIN WE'VE GOT HER UP TO FULL STEAM WHILE TRAVELLING UNSEEN

EERIE LACKAWANNA

RIDING THE RAILS IN THE NIGHT

RHYTHM IN STEEL
TURNING A SONG IN MY HEAD

STOP LOOK SEEMS STRANGE YEARS BEGIN TO FALL AWAY SEASONS ALL CHANGE

CLOSING MY EYES IN THE BREEZE SENSES UNREAL CHANGING THE THOUGHTS IN MY HEAD

WIND THROUGH MY HAIR

OVER AND OVER
AS WE'RE SWEPT AWAY

SPOOK LIGHT FASCINATION THERE WON'T BE NO HESITATION STRETCHING OUT IMAGINATION

THIS MAY BE AN INNOVATION

LEAVES ARE GREEN THEN BROWN AGAIN

ROLLING AWAY

WE'RE 200 YEARS FROM THE START (D. MOORE-R. HOWDEN-T. PREEMAN-D. NELSON-S. BARTH) VOCALS: RONDAYEMOLTAFF

e 1977 RECYCLED MUSIC INC. (ASCAP) MIDNITE LITE OUT THE DOOR

DOWN THE DUSTY VILLAGE STREETS COBBLES BRIGHT AND BURNING HOT UNDER MY FEET

THE SHOPS OPEN THEIR GOODS DISPLAYED BEGINNING OF THE BUSINESS DAY SCHMIDT THE BAXER'S LATE TODAY THE OLD FOLKS CHAT THE DAY AWAY

HARK THE SOUND OF DISTANT CITY BELLS AS THEY FIND THEIR WAY THROUGH FORESTS DEEPEST DELLS

PASSING THROUGH THE E-YERGA DES LOCK LOCROSTHE GLISTENING LAVE THROUGH REEDS AND A LOWERS FROGS AT PLAY ISEE ATOP THE GREEN ARMY IWATERFALL SO MAGGAL ICLIMB ASDARD THE MYSTIC SHIP AND CAST THE LINE AWAY FROM SHORE ISAL TOWNSON THE LINEOR FOMP

I FIND BEHIND THE ROARING WATERFALL A PLACE—WHERE THE A PLACE—WHERE THE WATER WATER MIDNITE MIDNITE LITTES THE WATER WATER AND IT'S FALLING FALLING MIDNITE MIDNITE LITTES THE WATER WATER MIDNITE LITE ITS ONLY WATER FALLING DOWN HOLD UNTIL YOU DREAM YOUR WAY DOWN THE DUSTY VILLAGE STREETS

DREAM YOUR DREAMS
COBBLES HOT UNDER YOUR FEET MIDNITE MIDNITE LITES THE WATER WATER AND IT'S FALLING

MIDNITE LITE IT'S ONLY WATER FALLING DOWN HOLD ONTO YOUR DREAMS

(D. MOORE-R. HOWDEN-T, FREEMAN-D, NELSON-S, BARTH) LEAD VOCAL: NO. HARMONY DAVE

LOVE TO SHARE (KEEP YOUR WORRIES BEHIND YOU)

SON: MY FATHER SAID SON YOU ARE MUCH OLDER NOW TIMES COME WHEN I THINK ITS TOO LATE THE SHOES THAT I WORE HAVE LONG SINCE WALKED AWAY I HOPE THAT YOU'LL LEARN FROM ALL OF MY KEEP YOUR WORRIES BEHIND YOU

WATCHING THE SAND-PASS THRU AN HOURGLASS PAINTING THE BLUE IN THE SKIES DREAM AWAY I HEAR HIM SAY

FATHER: BUT KEEP YOUR WORRIES BEHIND YOU SO YOU CAN SEE WHAT'S BEFORE YOU LAY MY SLIPPERS BY THE FIRESIDE MAKING THIS OUR HOME AS LONG AS WE'RE TOGETHER REMEMBER THE GUIDING LINES

TOGETHEN HEMEMBER TI AND KEEP YOUR WORRIES BEHIND YOU SO YOU CAN SEE WHAT'S BEFORE YOU

SON-SINCE YOU ARE OLDER NOW IT'S NOT TOO LATE TO BEGIN THERE'S NO DOUBT ABOUT YOUR LIFE FATHER JUST KEEP YOUR WORRIES BEHIND YOU AND SON: SO YOU CAN SEE WHAT'S BEFORE YOU

SON: I SEE ALL OF MY YEARS THEY ARE BEFORE ME NOW I KNOW ITS NOT TOO LATE NOW LET'S BEGIN (D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON) LEAD VOCALS: RON (SON) MO (FATHER) HARMONY: MORONDAVE/TAFF/JEFF

O 1977 RECYCLED MUSIC INC. (ASCAP) ALL RIGHTS RESERVED USED BY PERMISSION TRAIN FROM NOWHERE

BUT YOU'LL SEE HE WON'T CARE

IN A 747 OR THE SANTA MARIA IN A 44 OK THE SANIA MANUS.
THE NEW WORLD IS THE FOOUS OF THE
FOREKINEN'S DREAMS
TAKES TO THE SEA HE TAKES TO THE SKIES
MONEY HE BLOWS FOLLOWS HIS NOSE HE WON'T CARE

HE MAY ARRIVE IN NEW YORK OR THE SPANISH STEPS IN ROME
IN ROME
HE'S THE SPIRIT LOCKING HARDER FOR THE PLACE
HE'LL CALL HOME
H NEW KINGDOM IN THE MAKING THOUGH THE ODDS AGAINST HIMS HIGH AGAINST HIM'S HIGH IN THE SPLENDOUR OF THE MORNING HE IS NOW ARRIVING AT THE PLATFORM SOMEPLACE ON THE TRAIN FROM NOWHERE THERE IS NO ONE THERE TO GREET THE STRANGER

PASSING THROUGH THE BORDERS WITH A SMILE UPON HE ALWAYS HAS TO SLOW DOWN JUST TO JOIN THE WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE THE NORMAL PACE AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN

NOW ARRIVING AT THE PLATFORM SOMEPLACE THERE IS NO ONE THERE TO MEET THE STRANGER.
BUT YOU'LL SEE HE WON'T CARE PASSING THROUGH THE BORDERS WITH A SMILE 'PON

HE ALWAYS HAS TO SLOW DOWN WHEN HE JOINS THE HUMAN RACE WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE THE NORMAL PACE AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN DOESN'T KNOW WHEN HE WON'T CARE (ON THE) TRAIN FROM NOWHERE

(D. MOGRE R. HOWDEN-T. FREEMAN-D. NELSON)
LEAD VOCAL: DAVE HARMONY: MORROWOUTAFF
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LISTEN TO THESE THOUGHTS AS THEY DRIFT AWAY CAN TURN AROUND ALL THE THINGS WE DO

LISTEN

BLINDED BY VEILS WE HANG TO AVOID THE TRUTH SEARCHING FOR THE TIMES THAT WE LOST IN YOUTH JUNEAU PROPERTY OF THE THESE THAT WE LOST IN YOUTH LISTEN.
THERE IS NO LIGHT WITHIN MY EYES
AS DARHOWSES COMES WITH 10 SURPHISE
SO LIGHT BEINGS TO FALL
SO LIGHT BEINGS TO FALL
THESE SO MADE HUTTS ME DEEP MISSIDE
BUT LIEF KEEPS ON MOWN THO' DAYSREAK SEEMS SO FAR AWAY.

LISTEN CAN YOU HEAR ME,
CONFUSION TAKES ME AS I SING THIS SONG
LEAVES ME NOTHING TO DO BUT TRY AGAIN
RIGHT OR WRONG YOU'RE GONNA SEE A CHANGE IN ME

ID. MOORE R. HOWOEN-T. FREEMAN-D. NELSON-R. ALBRIGHTON: LEAD VOCAL DAVE HARMONY: NO © 1977 RECYCLED MUSIC INC. (ASCAP)
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HEY COME ON OVER ON IN TELL ME HOW YOUR LIFE HAS BEEN DOES IT CATCH YOU ON THE RUN LIFE IS LIKE THE SETTING SUN BEAUTIFUL BUT THEN IT'S GONE DOES IT CATCH YOU ON THE RUN

ARE YESTERDAYS DREAMS ALL THAT'S LEFT ON MY NORGOY ANSWERS BUT THE VOICE FROM INSIDE AND ITS SO LONG SINCE I HAD TIME FOR A PHONE CALL IT'S BEEN SO LONG DONTCHA KNOW WHAT I MEAN FINDING ME SOMEONE TO SAY TELL ME HOW YOU FEEL

TELL ME THAT IT'S REAL TODAY DOES IT CATCH YOU ON THE RUN HEY I HEAR YOU'RE DOING WELL YOU MUST BE WORKING HARD AS HELL DOES IT CATCH YOU ON THE RUN THEN I HEAR MUSIC AS RHYTHMS REVIVE AM I STILL DREAMING SAID THE VOICE FROM INSIDE

I'M WORKING SO HARD I FEEL LAZY IN THE MORNING ALWAYS ON CALL HAVE TO LEAVE WITHOUT A WAR

AND IT'S SO LONG SINCE I HAD YOU HERE TO TALK TO IT'S BEEN SO LONG DONTCHA KNOW WHAT I MEAN IT'S BEEN SO LEARD DEATH OF A KNOW Y
NOW WE WILL BE ALWAYS TOGETHER
FINALLY SOMEONE TO TALK TO
IT TAKES ME HIGH IN THE SUN
IT TAKES ME HIGH IN THE SKY

(D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON) LEAD VOCAL: RON HAMMONY: MO & DAVE © 1977 RECYCLED MUSIC INC. (ASCAP)

SPREAD YOUR WINGS

YOU'VE HAD ME SCREAMING AT THE CELLAR DOOR YOU'VE GOT ME BEGGING LET ME HAVE SOME MORE YOU COME SO CLOSE YOU KNOW IT FEELS REAL NICE BUT LOOK OUT BABE I CAN BE GOLD AS ICE

SHAKE IT BABE I'LL WATCH YOU DO YOUR THING GOIN' THROUGH THE MOTIONS MAKES ME WANT TO SING

DON'T TANTALIZE ME HONEY SOON YOU'LL SEE THAT I'LL BE CRUISING YOU'LL BE LOSIN' ME

OPEN UP SPREAD YOUR WINGS LET ME HAVE SOME

MORE
DENY MY HONEY I'LL BE WALKING OUT THAT DOOR
OPEN UP TRIED TO LEAVE COULDN'T FIND THE KEY
OPEN UP TRIED TO LEAVE THAT YOU DO T

COLUMNY EIGHT IT DO THAT THING THAT YOU DO TO ME

YOU COME TOO LATE TO CATCH THE EARLY SHOW WHEN IVE GOT TIME YOU ALWAYS HAVE TO GO DON'T FIVE AND DIME ME NO MORE SONG AND DANCE STEP IN LINE GIPL COME ON NOW'S YOUR CHANGE CHOO CHOO CHOO BABY TRAIN IS LEAVIN' SOON

CHU CHU CHUGGING JUST ON YOUR PERFUME NO USE COMPLAINING TIME TO REALIZE THAT YOU'VE REEN USED JUST MAYBE ONCE OR TWICE

CAN'T FIGHT IT DO THAT THING THAT YOU DO TO ME (D. MOORE R. HOWDEN-T FREEMAN-D. NELSON) LEAD YOGAL: DAVE HARMONY: MO

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MADE IN U.S.A.



god guts æguns

Songs by Jeff Ampolsk

this album is for gorden and sis the most selfless people I know

cover design, gorden friesen
produced by gorden friesen and alan senauke
mandolin and electric guitar, alan senauke
electric guitar, bob norman
bass, jerry mirnick
guitar, jeff ampolsk
engineer, miks osbod
all songs copyright and written 1976
by ieff ampolsk and Low Lite Music

SALLY SELLS HER CHARMS FOR MONEY THESE DAYS

well the sun was on the slide the moon was on the rise she walked the quarter lookin for a man but she weren't the painted lady that you've often heard about she was just another pretty girl whose money had run out

Refrain

Sally sells her charms for money these days ain't that an awful way to pass the time sally sells her charms for money these days but i can't help believin that she was so much happier when she didn't have a dime

well she stands out on the corner down at bourbon and toulouse waitin for a catcall or a smile knowin if she stays there hanging half out of her clothes she'll make that other fifty in a while

Refrain

She was tired of all the lovers tired of all the lies tired of all the lines she'd heard before tired of all the housechores tired of so much more but mainly she was tired of bein poor

Refrain

BASKETBALL HERO

First two names was george washington his last name was brown great big basketball player from a little bitty louisiana town and his daddy was just a farm worker and his momma was only a maid but everyone knew deep down in their hearts That george'd be a big star one day

So george went to school in new orleans and he played for st. augustine and he lived with his good uncle william and also his pretty aunt jean deep down in the depths of the ghetto but not to be there for too long cause georgie had won him a scholarship for him to play basketball on here.

now george was a star at the college by himself he saved every game yea george was so good on the basketball wood on the basketball wood hat all the white folks knew him by name as the years run by he run harder down the road to basketball fame when a bad run of luck and a big diesel truck made george paraplegically lame

so now there's no cheers for the hero white folks call him jurgle bumy instead and the doctor who got him addicted says "just thank the lord you're not dead" yea it's back to the ghetto for georgie back to welfare and dreams that can't wait ain't it wen'd ant't it weird how a flip of the coin can change the niggers we love into the niggers we hate

I was fixin' to ship out when an old sailor told me this.

STARTED OFF LONESOME

well i started off lonesome but i ended up blue for the life of a sailor it will do that to you

yea you'll cling to the bottle and you'll forsake your friends and you'll marry the ocean and you'll drink to the end

seen a many young writer lose his talent to wine for a pen don't move easy in a burgandy mind

and a many young singer lose all of his songs to singing how sailin set his life off all wrong well they pay us by the piece they don't pay us by the hour I thought that went out long ago and the bosses around here walkin' round like they're our saviors think we're too blind to realize we're just 'incxpensive labor

Dafrain

well I live inside the project down by St. Thomas Street every mornin' I walk to work through the St. Thomas fog it ain't too bad ya see in a couple of years mop factory gonna buy me a seein' eye dog

Refrain

yeah my name is Edward Tyner and
I'm blind as I can be
like I said before it weren't the worst thing
that ever happened to me no
so if you know a blind man, please do him this one favor
tell him take a tip from me
starve before you work at the mon factory

GOD GUTS AND GUNS

it was wet and cold on Bourbon Street and I was hot and dry so I dropped into a barroom; they were out of bourbon so I ordered rye

the barmaid stared down at me through the pancake on

asked me what a guy who dressed like me was doin' in the place

said I didn't know she said it didn't matter though cause business had been a little slow

and as long as I was drinkin' she was gonna let it slide yeah she was gonna let it go so I stared up at the bar stage where a naked girl was shakin' everything she owned to the rythm of the latest A.M. radio don't say a damned thing drone

yeah she was tellin' them old conventioneers to run away from home

by every once in a while shakin' a couple of parts that was previously unknown

now I was gettin' bored and high; my tab was gettin' higher I figured it be best for me to be sayin' my good-byers when this one old man come up sat down next to me said son you can thank American freedom to God Guts and Guns

Refrain

he said God Guts and Guns made America free at any price we must keep all three God Guts and Guns young man can't you see that's the cornerstone of American liberty

well he lectured on the evils of gun control
threw in a couple of words about how the savior pulled
himself up out the hole
said he didn't know for sure but he'd been told
that the jungle burnies was usin' welfare to buy weapons
on the public dole

yeah he talked about Christian society and whiteman's privileged destiny race war comin' in 1983 and if I was a man I'd go out and join the klu klux klan told him I was a simple man and all them heavy questions of philosophy left me without too much to say but didn't he think a few too many people was gettin' shot to death these days

he said now that's what I daon't understand

how come all you young fellos daon't realize that if everybody a had a gun on their hip nobody whould shoot anybody cause everybody would be too scared to die

that made sense he repeated his refrain

Refrain

now a crowd it gathered round us two
for him they'd cheer for me they'd boo
if I'd had a gun I prob'ly would have shot a few
but since I didn't I figured it was time to change my tune
so I told him I'd been meanin' to buy me one of them shootin'

only my drinkin' habit kept my wallet thin so if he'd kindly buy a round tomorrow l'd put my payment down well he bought one for me and one for the bar just then them hundred and forty seven American legionaires struck up a hymn like a bunch of newborn rock and roll

they sang

Refrain

now four a clock come; they closed the bar we's walkin' down Bourhon Street arm and arm check to check and shoulder to shoulder gettin' drunker and feelin' bolder looked behind and what did I see? all them legionaires followin' him and me so we figured we'd show New Orleans who we are by pullin' a raid on Pete's gay bar

yeah we beat them sissy's till they was almost dead tore the whole damned bar to shreds old man grabbed the manager and this is what he said said "set ya free if you sing along with me" manager began to sing

Refrain

things was gettin' mighty odd when in popped this fellow

from the riot squad hit a couple of female impersonators over the head put his hand to my ears and this is what he said said job well done boys job well done but accordin' to the city's protocol seems I'm gonna half to arrest you all but don't worry none cause when you get to jail fraternal order of police is gonna post your bail well went to jail got out all right went to court the followin' night judge was lookin' hungry and lean said thank you boys for keepin' the city clean this whole damned story might sound absurd but it ain't the funniest thing I heard no to tell you the truth the funniest thing is when the judge and the jury began to sing

Refrain

ALVIN CROW



ALVIN CROW and The Neon Angels

SIDE ONE:

- 1. DYNAMITE DIANA 2:48
 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 2. TROUBLE, LONELINESS, AND SORROW 3:33 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 3. CHAINS ON ME 2:30
 (Alvin Crow. Lone Grove Music. Inc., BMI)
- 4. FADED LOVE/MAIOEN'S PRAYER 3:35 (John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
- 5. ROLY POLY 2:18 (Fred Rose, Milene Music, Inc., ASCAP)

SIDE TWO

- 1. SAN ANTONIO ROSE 2:55
 (Bab Wills, Bourne Music, Inc., ASCAP)
- 2. (Now and Then There's) A FOOL SUCH AS I 2:55 (Bill Trader, MCA, Inc., ASCAP)
- 3. OKLAHOMA HILLS 3:42
 (Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. HEART OVER MINO 2:43
 (Mel Tillis, Cedarwood Publishing Co., Inc., BMI)
- 5. TOO LONELY, TOO LONG 2:45
 (Jim Owen, Sawarass Music Publishing, Inc., BMI)

THE BAND:

ALVIN CROW / Vocals, Guitar, and Fiddle

RICK CRDW / Bass

ROGER CRABTREE / Harmonica

ALAN FULFER / Drums

© 1979 Big Wheel Records, © 1973, 1979 Big Wheel Records





am Keritz, customized Gibson Sonex electric guitar, fuzz-tvan pedal, background howls.

Paul Normanly: electric bass.

Michele Menard: vocals, tambourine.

ff Palmer: drums.

ic Peterson: electric piano, Spribattit spring instrument

Wendy Niles: clarinet.

Engineered and ruixed live to two-track Aaron Nudelman at Big Rehab Studios, (+15-822-5748 or +26-3421) on January 20,1995.

ron fover pain ing by Eun Young Lee, photographed Ellen McDermott. (contact Eun Young c/o SuperChim)

het mint raph by Sielle Price.

Thanks to Young Audelman, Eun Young Lee, Ellen McDermont Well? Breek, Steven Daubenspeck, Gino Robair, Mark Sieling La R. Sting, and Michelle Bailey.

Na StyperChimp,

on Francis La. 2 146 USA





Etta James "Big Red"

SIDE 1

- 1. AT LAST
- 2. IF I CAN'T HAVE YOU
- 3. ALL I COULD DO WAS CRY
- 4. SOMETHING'S GOT A HOLD ON ME
- 5. FOOL THAT I AM 6. MY HEART CRIES
- 7. TELL MAMA

SIDE 2

- 1. STOP THE WEDDING
- 2. DREAM
- 3. MY DEAREST DARLING
- DON'T CRY BABY
 SPOON FULL
- 6. TRUST IN ME
- 7. SUNDAY KIND OF LOVE

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PRIMITIVE

Some eighteen years ago, Erwin Helfer produced this album on Tone Records with the help of Bill Russell and Ralph Heitt. Recognizing the lasting and unique abilities of these four planists, Mr. Helfer welcomes the reissueing of this album with the same enthusiasm that he recorded

it. The direct and indirect influence of boogie piano on many blues, jazz, and rock musicians is undeniable. Thus we have Primitive Piano; not in the sense that it is unsophisticated, but in its musical strength and purity.

BILLIE PIERCE

- Get A Working Man
- Panama Rag
 In The Backet

Billie Pierce described her talents as "last a gift". Born in Pensecola, Florida in 1965 to a musical family in which both her panents and her six sisters played the piano, she pot a feeling for the piano at a young age. When only 15, she replaced Clarence Williams as Bessie Smith's accompaniest. Her playing assa later heard behind George Lewis, Alphonse Plocy, and fids Cox a well as the trumper of her husband, De De, Billie was also a soliciat and songwriter. "In the Racket" is one of her own songs. Intol the referrible in 1974, Billie was fished as foliciated and songwriter."

SPECKLED RED

- Dad's Piece
- · Early In The Morning
- · Oh Red

Rufus Perryman, nicknamed Speckled Red because he was albino, was born in 1982 in Monne, Chusiana. Like most blues and store players, Red was basically self-aught. His father started him in the direction of church music. But when the samily moved to Altania, Red became a full-time blues paints! Soon he profession left him thoughout much of the country, redainly Memphis, Kansac City. Earlier and Charlie Spand in Detroit; Count Basie, Joe Turner, and Sam Price in K.C.; and Walter Davis, Peetle Wheat Start, and Jimmy Oden in St. Louis.

DOUG SUGGS

- · Doug's Jump
- Sweet Patootie

JAMES ROBINSON

- . Bat's Blues
- . Four O'clock

Doug Suggs was born in December of 1884 in St. Louis. The influence of Claude Brown, composer of "Sweet Patonic" can be hard in Doug's playing, Doug spen his professional career in Chicago, portion of the playing at memorable "house rent" parties with the likes of Pine Top Smith, Albert Ammons, coften playing at memorable "house rent" parties with the likes of Pine Top Smith, Albert Ammons, Clarence Lofton, and Jimmy Yancey, but Suggs persons skyle kept him from being lost among these "bigger names." In the later years of his life, Suggs worked at Comiskey Park and the Merchandise Mart as a notice, as playing lost became scarce.

James "Bat, the Hummingblid" Röbinson was Dorn in Algiers, Louislana on Christmas Day, 1903, and spert most of his childhood in Mempins, James interest in music started when his faither taught him to play drums and plano. In the 1920's he lived in Chicago where he played drums of Louis Amartong at the Sunaet Clast. He also had musical ties with Chipple will, Eppie Mona, and Elzadie Röbinson. He earned the name "Hummingblid" because of his tendancy to hum or grunt while he played, in the hearned the name "Hummingblid" because of his tendancy to hum or grunt while he played, in the his recordings on Vocalilar and General ear notievority. Hough James never had a large following, his recordings on Vocalilar and General ear notievority.

Thanks to John Steiner / Special thanks to Bruce Kaplan, Jerry

Album produced by David Goldberg Barry Dolins Steven B. Dolins

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THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

👭 Played by a family of wandering Gypsies

TATA MIRANDO&HIS SONS



PHINTED IN U.S.A.



THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

Russian Folksongs						4:45
Csak Egy Kislany						2:23
Dobra Dobra						1:50
Armenian Folksongs						4:38
Bessarabyanka						5:30
Black Eyes						3:44
Latzso Daijo						4:43
Le Rossignol						3:55
Cserebogare						4:50
Ihovan						3:32

All Selections Are Traditional

The must of the gypose is a panoreme of their life. It tells of their never-ending struggle for survival; their normatic wandering from land to land; their experiences, their joys and their wose. It is a composite of must from many countries and characteristically, it covers a wide range of moods—pathos to joy, sorrow to happiness—perhaps in a way no other music is capable of doing.

To the gypsy, music is more than just a diversion, it's a way of life. The music represents this life. It's folk music in the ultimate sense of the word, because it's truly music of a people, telling their story. And in the final analysis, it's understood and appreciated and level for the arms correct.

Tata Mirando is a true gypsy. He still roams with his ever-increasing family from country to country making music wherever he goes. A native of Hungary, he's equally at home in Greece, Italy, France, Austriå, Germany and the Netherlands.

He plays the double bass in a gypsy orchestra—his own gypsy orchestra—and besides himself, all the players are his sons. The eight children gather around their father daily, practicing with the man who has been their first and only teacher.

There is no disagreement in the orchestra, Tata is master and his word is law. In this way he has kept the family together through the years, surviving two world wars and countless personal crises.

Tata's gypsy orchestra is different from many. He uses two guitars to replace the customary cimbalom. (The latter instrument was too expensive to buy, so Tata decided to substitute.) The guitars not only proved a good substitute but have given the orchestra a new rich and warm tone.

Also, Tata's orchestra has not one prima, but two. Once or twice every evening, the eldest son, Morchi surrenders his place to his younger brother Moro, and the boys engage in a bit of friendly rivalur.

In "The Passonate Music Of The Cypsy Caravan," Tata Mirando and his boys preent sone of the all-time greats in polyprineptrion. For music is from Russa, Amenia, Cizecheolovakia, Roumania and Hungary, it mus the gamut of pypsy fore, from such a Songs as "Case Fy Mahny," Usu La Little Giff) one of Hungary's classes, love songs, to "Priss Casafas" (new dance) a rousing version of the gypsy's traditional folk dance. Listen, as the enyprise play?

TATA MIRANDO ピ HIS SONS ORIGINAL MOTION PICTURE SOUNDTRACKS



IN THE GOOD OLD SUMMERTIME

Judy Van Garland Johnson

Musical Musical



MCA-39063

SIDEONE

IN THE GOOD OLD SUMMERTIME

1. I DON'T CARE (2:06) Judy Garland

2. MEET ME TONIGHT IN DREAMLAND (2:25)
Judy Garland

3. PLAY THAT BARBER SHOP CHORD (2:22)
Judy Garland & Tha King's Man

4. LAST NIGHT WHEN WE WERE YOUNG (2:52)

5. PUT YOUR ARMS AROUND ME HONEY (2:44)
Judy Garland

6. MERRY CHRISTMAS (2:42) Judy Garland

CAST	
Veronice Fisher	Judy Gerland
Andrew Delby Lerkin	Ven Johnson
Otto Oberkugen	S.Z. "Cuddles" Sekell
Nellie Burke	Spring Byrngton
Rudy Hansen	Clinton Sundberg
Hickey	Buster Keeton
Louise Parkson	
Aunt Addie	

S.Z. "CUDDLES" SAKALL • SPRING BYINGTON A ROBERT Z. LEONARD PRODUCTION Written for the spream by AUBERT MAXXET REAMES GOODRICH and NAN TORS

From a Streen Pay by SAMSON PARHABISON and a Play by MIKLOS LASZLO
Divected by PICREPT 7 I FORMARD - Produced by JICP PASTERNAK



SIDETWO

GOOD NEWS

1. GOOD NEWS (Tait College) (2:35) Joan McCrackan

2. HE'S A LADIES MAN (2:32)

Peter Lawford

3. LUCKY IN LOVE (3:05)
Pat Marshall, Pater Lawford & June Allyson

4. THE FRENCH LESSON (2:26)
June Alivson & Pater Lawford

5. THE BEST THINGS IN LIFE ARE FREE (2:54) Juna Allyson & Petar Lawford

6. PASS THAT PEACE PIPE (3:05)

7. JUST IMAGINE (2:48) June Allyson

8. THE VARSITY DRAG (2:47) Juna Allyson & Patar Lawford

Orchastra and Chorus Conducted by Lannia Hayton

PATRICIA MARSHALL JOAN McCRACKEN RAY (ACCOVALD MELTONE Source Playby BETTY DIMEN and ALD PROPERLY Shared on the Massed Councils by Lawrence Schwarz, LEW BROWN, FRANK MANCEL & Dischtiol, and RAY (FRICEISCON AMERICA) COUNTY MANCER CALLEY AND REPORT OF THE PROPERTY MANCERS CALLEY MANCERS CALLE

~ CHARLES WALTERS ~ ARTHUR FREEL

JUDY GARLAND

Meet Me In St. Louis
The Harvey Girls



JUDY GARLAND

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sings selections from the Metro-Goldwyn-Mayer Pictures
Meet Me In St. Louis and The Harvey Girls



from "Mace: Mc In St. Louis"

1. MEET ME IN ST. LOUIS, LOUIS

- 2. SKIP TO MY LOU
- Martin-Blane
- (Marin-Biane , ROVS AND GIRLS LIKE VOLLAND AN
 - 6. HAVE YOURSELF A MERRY LITTLE CHRISTMA (Maria-Blune)
- 6. THE BOY NEXT DOOR (Mar Blanc

Will Or he tradition to 1 OR 3 OLI

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TOPEKA AND THE SANTA FE 2. IN THE VALLEY (WHERE THE EVENIN' SUN GOES DOWN) 3. WAIT AND SEE

SWING YOUR PARTNER ROUND AND ROUND
5. IT'S A GREAT BIG WORLD
with Virgina O'Bric and Betty Russell
6. THE WILD, WILD WIST
WING WIND WIST

le tions composed by Harry Warren and Jolinny A estre and Chorus under direction of LENGTE HAY







Joan Crawford Walter Huston

RAIN

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JANE ALEXANDER, GEORGE MATHE LOU GILBERT, JON CYPHER, JERRY LAW GEORGE EBELING, PETER MASTERSON MARLENE WARFIELD, HILDA HAYNES

EUGENE R. WOOD

AND THE BROADWAY CAST OF 60

Scenery Designed by

ROBIN WAGNER

DHN GLEASON

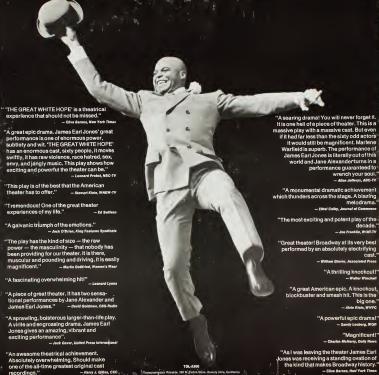
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march said of a timber washer the said of ware

"A searing drama! You will never forget it. It is one hell of a piece of theater. This is a massive play with a massive cast. But even if it had far less than the sixty odd actors it would still be magnificent. Marlene

Warfield is superb. The performance of James Earl Jones is literally out of this world and Jane Alexanderturns in a performance guaranteed to

wrench your soul. - Allan Jefferys, ABC-TV

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"A thrilling knockout!" - Walter Winchell

- Alvin Klein, WNYC

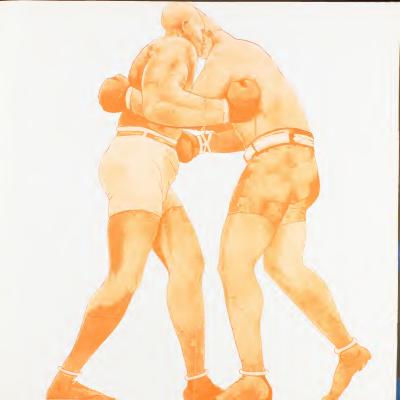
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> "A powerful epic drama!" - Sandy Lesberg, WOR

> > "Magnificent!" - Charles McHarry, Daily News

"As I was leaving the theater James Earl Jones was receiving a standing ovation of

- Clive Barnes, New York Times







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> Lauter Lose Lieder





Lauter Lose Lieder



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SIDE A

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Ein Männlein steht im Walde (Mever/Christ)

Ach, da kommt der Gute (Meyer/Christ)

Ohne Hemden, ohne Hosen (Alzner)

Zeig mir mal dein Muttermal (Meyer/Christ)

'ne Hochzeit ist lustig (Meyer/Christ)

SIDE B

In Honolulu (The Leightons)

Max, du hast mir was gestohlen (Meyer/Christ)

Wenn einer noch an Wunder glaubt (Meyer/Christ)

Wenn zwei Jungvermählte flittern (Meyer/Christ)

Beim ersten Mal da tut's noch weh (Eisbrenner/Käutner)

Das Schönste auf der Welt (Meyer/Christ)

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ENGELBERT HUMPERDINCK

Side /

- 1. RELEASE ME 3-15
- (Miller/Williams/Yount/Harris)® 1967 Palace M
- A MAN WITHOUT LOVE 3:20
 (Pace/Livrachy/Mason/Panzert) ® 1968 Britisto/Valley Music
- THE WAY IT USED TO BE 3-09
 (Cassiano/Contil/Cook/Greenaway/Argentol® 1969 Britton/Meribus
- 4. QUANDO QUANDO QUANDO 3:15
 (Testa/Rents/Boone)® 1968 Britiso/Warner Bees Music.
- EVERYBODY KNOWS (WE'RE THROUGH) 2 10
- 6. THERE'S A KIND OF HUSH (ALL
 OVER THE WORLD) 2.51
- (Reed/Stephena)® 1967 Donna Music

 7. THERE GOES MY EVERYTHING 2:50
 (Frazier® 1967 Builleaten Music

Side B

- 1. LES BYCYCLETTES DE BELSIZE 3:10
- 2. WINTER WORLD OF LOVE 3:20
 (Reed/Mascel/9) 1969 Denna Must:
- I'M A BETTER MAN (FOR HAVING LOVED YOU) 250
- (Bacharach/David/® 1969 Blue Seas/Jac Music 4. TEN GUITARS 2-40
- (MISi® 1967 Valley Music 5. MY WORLD 2:50
- (Pes/Fontana/Mellin)# 1967 Bettero/Robert Mellin

 6. AM I THAT EASY TO FORGET 3.05
- 7. THE LAST WALTZ 258
 (Reed/Mason)© 1967 Dama Music

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The wave of nostalgia now sweeping across the country has

THE FOUR ACES · Written On The Wind

WRITTEN ON THE WING V. Young-S. Cahn provided a whole new generation of record buyers an oppor-DAY BY DAY Sammy Cahn Axel Stordahl Paul Weston tunity to hear the original hits of the Fifties, done in their origi-SOMEBODY ELSE IS TAKING MY PLACE Blick Howard-Bob Ellsworth-Russ Morgan Bronislau Kaper-Helen Deutsch nal form by the same artists who made them the hits of that **BI-LILI BI-LO** AROUND THE WORLD Victor Young-Harold Adomson era. One of the most important and popular acts of that period was The Four Aces, whose distinctive sound and unusual har-Side Two mony made them the top vocal group of the Fifties. WHATEVER WILL BE, WILL BE (Que Será, Será) lay Livingston-Ray Evans Al, Dave, Sod and Lou set the pattern for all vocal groups TRUE LOVE Cole Porter HAVE YOU EVER BEEN LONELY (Have You Ever Been Blue) Peter DeRose George Brown that followed. Their shuffle beat and on-stage choreography Larry Clinton-Based on Claude Bebussy's REVERIE set them apart from the many imitators that came into being HEARTACHES. John Klenner & Hoffman after their fantastic success both on records and on the Birected by JACK PLEIS theater/night-club circuit. The Four Aces could turn almost Cover Photo: BILL LEVY any song into a hit. This collection of revivals from the Fifties includes some unforgettable tunes from the motion pictures, along with some great standards from the pens of some of our most famous composers. Hop aboard the memory-go-round now and let the fabulous Four Aces show you what the music of the Fifties was all about!

WILHELM FURTWÄNGLER

Vienna Philharmonic Orchestra

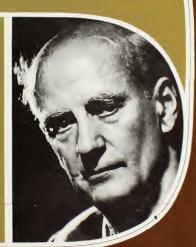
RICHARD STRAUSS

TILL EULENSPIEGEL

DON JUAN
DEATH AND TRANSFIGURATION

Recommended for Furwangler addicts and for those who enjoy the magic of a great interpreter . . . His performance of Till Eulenspiegel is full of affection for that rascally character . . The sound is very good for the 1950's.

Trevor Hurry in The Gamophone



WILHELM FURTWÄNGLER

Richard Strauss:

Till Eulenspiegel's Merry Pranks

side one, hand 2 - 18 40 (recorded in March 1954)

Don Juan

Symphonic Poem, Op. 20

beath and Transfiguration

Symphonic Poem On 24

Vienna Philharmonic Orchestra

ONE TIMOS TO THINN OF RICHARD STRAUSS as a composer a few lived for a very long time and went no evening muse until his death, and it is easily forgotten that some of his best works, such as these symphonic poems and most of his often heard songs, were written when he was merely on the threshold of his career. Don fons came out when strauss was 24, Death and Transliguration a year later and Tiff Edensynged when

Don Juan was the first of Strauss works to become generally populus, but it was not his first successful pece, norryet his first published applianced orchestal music. Behind him he already had two symphonics and the symphonic faintay Aust Tallero, as well as a connect overtuse, a vollet concerto and the tone poem Macheth (though this had not yet been performed in public when he set to work on Don Juan-some of the themes

seasi. Don fairs, the source of Strains tone poem, wal not the met thereties of popular leged, but in oldosit in veract of operfect woman hood, a quest as much spiritual as physical. Strains prefered who man with some lines from tensus' fragmentary play in which hous deciare his ambition. "Tes, passion is even new it cannot be transferred from this out in bit and in. Can only do here to be reterved them; without to its that one of the district of the control of the control of the to its the love that pleases here." Strains' toop point is gart natrative, pat cost the foreign the control of the contro

cause these has hermid is on the minority of the part of the companion of

through live mode and he eppers thairn. The only core is to fling himself for a sail time into feverals actively a call acquisation of themself, which is a superior of the control of the control of the control of the wide passionate only collimentes in a dead, the climas stops aboutply and a sort thord in parced by a disconnant once for trampers—the hero has one struck to the heart. His lifeblood flows quietly away and hes heuribeat stopes this quiet is over

Now that Then John is accepted as a classe of the liter-commetic region, is a difficult of reaches bow stranges and difficult it all was in November of 1899 when the Western court orchestes played in 16 of the first transition of the stranges of the stra

Death and Transfiguration (Fod and Verklarung) is the most lastinated of all Straats Vemplooms posmis because it is more penealized in content and less concerned with details of thought and character. Strass syrand friend and mentor Alexander Ritter words a pore about the story of Death and Transfiguration and Strauss printed the air the head of the cone. But the masser was written before the poem and our impressions or

we regard in found a sympathetic Staussian sweepoint. Its about a mass who keep days in the submitted of the

In 1994 Statuss began a new tone poem, an onodo form, based on the storocal appracial mell Glowlgias, who was the new of a cornic opera by yard Kostler that had been performed in Worinar during Statuss' sopourn err The Instructar Till leved to a new age and died in the Black Death, in Strauss used the legend in which he was executed for his offenses parts authority. Till rulenteepage 'Herry Prair's was released by the improver without benefit of programmatic explanation, but Strauss later usedated his vacarrian for the benefit of another condictor and, there-

The groupe, only her has been granteducts the first of the host mode of the strength of the billion, on a pitch inters, represent the practical pairs the strength than this can a pitch inters, represent the practical pairs. The strength from the little of the strength of the state, below the springer pairs and the strength of the strength of the state of the springer pairs and the strength of th

The first theme returns in its original form as an epilogue. Till clied, but his exploits fire on. With a roar of applause, the full orchestra signitics posterty's agreement. WILLIAM MANN.

WILHILM FURTWANGER, the son of an archaeology professor, was born berlin on Jassary 15, 3886, by the age of seven he had begun composing and by eight he had commerced the sensors study of music in Minnich, Inst. as a pupil of Drande peskagague loose iRheinberger and Liter with composer-conductor Max von Schillings. Loss of the Section of the Section 1, 1973. Am to Review Section 1, 1974. The section 1, 19

Its—accepted a new appointment with the Sousety of Friends of Music New York which necessitated the formation of a Manchem Theatine New York which necessitated the formation of a Manchem Theatine Commission committee to select a suitable successor to Bodzark Annung those promyects selected by the committee, the name flow wangler appeared Thought it was considered quite unlikely that it would not not the property of the propert

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oparated his uneque gottus and untamoculal declared him the prefice person for the potation. This event marked the beginning of a great career, for not only were his Nameherin operatic and concert productions warmly received, but also his successful regions as conduction of the Transcissifier Circhestra of Vienna and the Berlin Stantoper, Circhestra and the successful of the successful regions as conduction of the fluid not used 1922 of furturanging proving himself to be one of the great musicians of this or any other gotter families. General himself, Leeping and of the Berlin Philamonic Circhestra.

Although he remained in Germany and continued to conduct the Beelin Philabramic and other ochestica during the 1939-48 war years, the Allied Komandatura absolved Furtwangler of any Nazi sympathies at the confusion of the wair As result, he returned in totaring of almost harmonic Orchestica as well as carrying on his duties as permanent conductor in Benthal Confusion and Confusion and Confusion as well as carrying on his duties as permanent conductor in Benthal Confusion and Confusion and

Whetever the genius that was Turtwangter Travelex. Conflorerly Onlowed He had his detractors who couldn't abbe this seemingh impaires readings and eccentric mannersim. Unknows, and far more representative, he had he legeons of admirant who credeted ham facts will do with being one of the boar view on major anterior in or repreting that Wilhelm Tyrtwangters againly anteriorated return wast to the United States—with Turtwangters wought sterior Philliammonic—had to be cancelled because of him death at the act of sixte-upta in Basten-Badeon on November 20, 1954.

ALSO BY FURTWANGLER ON SERAPHIM

BEETHOVEN SYMPHONIES NOS 3, 5 & 7 Vienna Philharmonic Orchestro. IC-6018 BEETHOVEN FIDELIO (completo-with Leonora Overture No 3 as Inter-

lude in Act Two). Martha Modl, Sena Jurinac, Wolfgang Windgassen, Otto Edelmann, Cottlob Frick, Rudolf Schock, Affred Poell, Vienna State Opera Chorus and Vienna Philhammonic Orchestra. 1C:4022 WAGNER GOTTERDAMMERUNG (with Kinten Flagslad, soprano). Seg-

Vienna Philharmonic and Philharmonia Orchestras. 60003 WAGNER DIE WALKURE (complete). Martha Modl, Leonie Rysanek, Margarete Klose, Ludwig Suthaus, Ferdinand Frantz, Gottlob Frick.

The Waskure-mode of the Varieties, or bregated in the state of the Varieties, and Liebestod, Die Meistersinger-Dwitture, Pariafal-Prelude to Act 1 and Good Enday Spell; Siegfried dyll, Vienna and Berlin Philharmonic Orchestras 18-6024



FRANZ SCHUBERT Rosamunde Ouverture op. 26 D 644 Sinfonia n. 8 in si minore D 759 "Incompiuta"



FORITCETHA



FRANZ SCHUBERT

Rosamunde Ouverture Op. 26 D 644 [II'43"]

Sinfonia N. 8 in si minore D 759 "Incompiuta"



PRODUCED BY PAUL MYERS VON STADE MARTIN KATZ, PIANO PRODUCED BY PAUL MYERS VON STADE

REDERICA

SIDE ONE: DOWLAND:

Texts Enclosed

DOWLAND: "Come again, sweet love deth now inwite" DOWLAND: "Sorrow, stay" PURCELL: "The Blessed Virgin's Expostulation" LISZT: "Die drei Zigrungt"

LISZT: "Einst"
LISZT: "Oh! Quand je ders"
SIDE TWO:
DEBUSSY: Chansons de Bilitis:
"La Fline de Pas" • "La Cherebure" •

The Tombrest dies mindes!

"An TELOUBE, Chemis de France:
"An TELOUBE, Chemis de France:
"An près de ma blesde."
"An près de la rese."
"An prè de la rese."
"An prè de la rese."
"An prè de la rese."
"Ton venero vous, Silètte?"
"CAROL HALLa"Jenny Rebeccal "namy.
The realization and arrangements of the soons by Purcell, based, and Hall are by Martin Kata.
All selections are in the public domain except where noted.

The roots of the sit vong are based deep in the Language day the last fireform and early sixteem for course, and it is commonly agreed that John Deschald 1156 1166 (combined mee than any Books of 1156 1166) (combined mee than any song, George Theirkonny reveals that Tho-kinds as song, George Theirkonny reveals that Tho-kinds as and Brahm with punched as comparisoned are and Brahm with punched as comparisoned as the comparison of the sixty opening the sixty of the sixty of the sixty opening the sixty of the sixty of the sixty opening the sixty of the sixty of the sixty opening the sixty of the sixty opening the sixty opening the sixty of the sixty opening the sixty of the sixty opening the sixty open

Dowland claimed fame as a virtuoso lutenist and

company of twentieth-century music

singer during a career that took him throughout Europe. His First Booke of Songes or Ayres with lute was published in 1597 and won immediate suc cess. So popular did it prove that a second editon was issued in 1600, a third in 1606, a fourth in 1608 and a fifth in 1613. In 1600 he produced his Second Books of Songes or Ayres, and in 1603 his third. A volume called A Pilgrowes Solace appeared in 1612, the year he was appointed one of the King's Musicians for the Lutes in London. Each of these books contains twenty-one songs, while three more were published by his son Bohert in A Musical Ronavet of 1614, making a total of 87 sungs by the composer. The first book, which contains "Come again, sweet love doth now invite," is made up of works of fairly simple design, each musical obrase following the verbal outline with little repetition and little contrapuntal development, yet endowed with heautiful melody and remarkable matching of words with music. The second set, from which comes "Sorrow, stay," shows a great adsancement in song writing, with the conventional square-set design nearly abandoned and the lute accompaniment curried to a high level. The prevailing mood is one of passion, melancholy and resignation.

Ian Snink in English Song, Dowland to Purcell says that the brooding melancholy and conservative technique in Dowland was pushed as far as it could go to achieve an intensity of expression unequalled in England until Henry Purcell (1659-1695), who dominated at the end of the century as Dowland had at the beginning. Purcell ran the earnet of composing music for plays and operas, as well as anthems, hymns, psalms, canons, odes, cantatas, catches, vocal duets and songs with continuo. He has been called "one of the greatest and most original of English composers," and in the England of the Restoration he formed new traditions out of old English and Italian ones, creating a new muoc less restrained and more flambovant, more rhetorical, His place at the pinnacle of English composers is assured through his power of setting the English language in song, something be did with the sure instinct of a singer. As one contemporary observer remarked, Purcell showed "a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions as well as caus'd Admiration in all his Auditors." Another said, "a greater musicall genius England never had." By 1680 he had formulated his mature style, one with a pliable vocal line filled with detail as he matched rhythm and melody to the rhetorical and emotional quality of the words. His "The Blessed Virgin's Expostulation" (1693) is one of his sacred songs with text by Nahum Tate, librettist for Dido and Arnras

Although making his reputation as a virtuoso pianist and creator of large-scale works, along with a plethora of piano works, Franz Liszt (1811-1886) wrote over seventy songs with a certain wry humor and even self-doubt. In 1859 he commented about a collection of his songs dating from that year: "The songs in their present form can stand on their own feet (discounting the inevitable criticism from our ill-tempered and snarling opponents'), and if some singers, neither coarse nor superficial, find the necessary courage to sing songs by the notorious non-composer Franz Liszt, then probably they too will find their nublic" Light admitted to basing difficulty in setting texts, and it has been often said that be was not a natural song composer, that his head and heart were more with music than words

Between 1839 and 1847. List wrote some thirty songa, including "Oh! quand je dans" to a text by Victor Hugo (revised 1859), one of hve such songs composed to Hugo verses in this period. List's sensitivity to lyrical poetry matured during his term as director of the theater in Weissar, 1848-61; and here we find "Die drei Zageuner" ta pactry by Lenau, published as part of Gesammette Lieder (1860). And in the final period comes the brief "Einst" of 1878 with poetry by 8odenstedt, one of

three songs that year to texts of the same poet.
Said Humphrey Searle, in his The Missic of
Least. Taist remains a very much underranted song
writer. He had a very genuine pictorial and lyrical
gift, and he saw to it that in his songs the voice and
piano parts were integrated into a whole—there is
no question of an all-important modely with a conconcentional accompaniment, as in the songs of some
of his contemporaries."

Claude Debussy (1862-1915) brought to culmina tion the unity of voice and accompaniment in the French song through his Chansons de Bilitis, which evoke the world of ancient Greece that often inspired him. In his biography of the composeg Oscar Phomoson wrote: "The three sones of this group, La Flute de Pan. La Chevelure and Le Tombeau des naiades, are among those in which the music seems to melt into the text. They place Debussy beside Wolf and Mussonsky as a supreme master of word setting. Elsewhere he occasionally sacrifices word values for the sake of a continuing mood or for rhythmic flow in the music. The Chansons de Bilitis must be regarded as among the ripest fruits of an art at once sensitive and voluptuous, reticent and subaritie

Debasy's frend Pierre Loays published his poons as 1895 and declared them in memory of Merine Ben Atalia, a friend who insupared him with the armber wish, bere milardity to a backman the Pose Fastern nature. Loays initially a passed off his prose power as translations from a Greek poeters contemporary with Supples, beat later admitted it as a back. Debasy's dedication of the score reads of the called the component and armony of the date of the component and right to Robalte Excited and so malik keeper childrending are more supported and the called the component and right to Robalte.

citated with there songs/pocuse.

Debrury's mustic is magically cool and voluptions, full of the semonous charm in Expris must day finance (1984), its insight model recitatives resembling flower in Pollette at Mellianade, on which he was at work, dwring this perfect Chansons de Mellianade, which was at work, dwring this perfect Chansons de Mellianade, which was a work, dwring this perfect with the wast of the waste of the

losenh Cantelouhe (1879-1957) is best known for his five sets of Chants d'Auvenene, the first sub lished between 1923 and 1930, the fifth in 1955 Born just to the east of Auvergne country in the small town of Annonay he studied many with a Chooin pupil. Amelie Doetzer, and composition with Vincent d'Indy. Although he could claim a Prime for violin and archestra, two operas, a sumshopic poem and other works, his main interest entered around French folk song, and from 1900 to the and of his life he terrolled his country widely in warch of them. While prixing folk songs for freshoess, charm and expression of national charac ter, he felt, too, that they were a means to infuse new life into contemporary French music, and he created sensitive orchestral settings that superbly capture the feeling and spirit of the region from which each one originated. His Change de France, published as two volumes in 1948, are from various regions of the country and orchestrated in the manner of Chants d'Auverene. "Auprès de ma blonde" is based on a famous tune from the Be-de-France; "Oh irai ie me phindre" is a sad tale form the Haut Daughiné: "Au pré de la rose," a nonsense intermezzo, comes from Gascoigne; and "D'où venezyous, fillette?" is a little Red Riding Hood-type stary from Provence.

Carol Hall's "Jenny Rebecca" has been a constant encore on every Frederica von Stude recital since the singer first heard it on a Barbar Streisand recording. It's an original song avritten in falls song style, and Miss wan Stude is so found of it that the named her first chât, born just forty-eight hours after this recital was recorded, Jenny Rebecca.

— Robert Jacobson Elsite Opera News

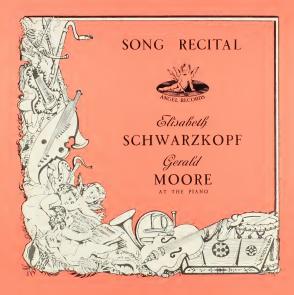
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ADE SONG REMARTIN KAT

IFREDERICA NATIONAL KATZ PILAN KA





Elisabeth SCHWARZKOPF

Soprano

Gerald WOORE

Pianist



Photo: Fayer

Song Recital

Photo: Georges Maiteny

Side 1

Bach: Bist du bei mir
Gluck: Einen Bach der fliesst
Mozart: Abendempfindung
Der Zauberer

Beethoven: Wonne der Wehmut Schubert: Litanei Ungeduld Side 2
Schumann: Der Nussbaum
Infräge
Brahms: Da unten im Tale
Och, modr, ich well en Ding lan!
Vergebliches Ständehen
Wolf: Wiegenlied (im Sommer)

Mausfallen-Sprüchlein Strauss: Uat gesagt – bleibt's nicht dabei Schlechtes Wetter

Notes on the songs by ALEC ROBERTSON

English translations* by WALTER LEGGE (Author's copyright)

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*Except the Mozart songs, Schubert's Ungeduld, and Wolf Wiegenlied.

ANGEL RECORDS BY ELISABETH SCHWARZKOPF

SCHUBERT LIEDER PROGRAM

with Edwin Fischer, planist
An die Musik, An Sylvia, Auf dem Wasser
zu singen, Das Lied im Grünen, Der
Musensohn, Die junge Nonne, Ganymed
Gretchen am Spinnrade, Im Frühling,
Nachtviolen, Nähe des Geliebten, Wehmuth
Angel 35022

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with Gerald Moore, pianist. Songs of Bach, Beethoven, Brahms, Gluck. Mozart, Schubert, Schumann, Strauss and Hugo Wolf Angel 35023

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with the Philharmonia Orchestra conducted by John Pritchard Arias from Don Giovanni, Le Nozze di Figaro and Idomeneo Angel 35021

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with the Philharmonia Orchestra conducted by Otto Ackermann. Four Last Songs Capriccio (Closing Scene)

HANSEL AND GRETEL (Humperdanck) singing Gretel in cast including Grümmer, Schürhoff, von Ilosvay, Metternich.

Felbermayer.
Philharmonia Orchestra
conducted by Herbert von Karajan
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ARABELLA (Richard Strauss)

The Great Scenes from the opera.
Elisabeth Schwarzkopf sings the title role
in a cost including Felbermayer, Gedda
Metternich.
Philharmonia Orchestra
conducted by Lovro von Matacic
Angel 35194

ARIADNE AUF NAXOS (Richard Strauss)

singing title role in cast Including Seefried, Streich, Schock Philharmonia Orchestre conducted by Herbert von Karajan Angel Album 3532 C/L

COSI FAN TUTTE

singing Fiordillg! in cast including
Merriman, Simoneau, Panerai, Otto, Bruscantinl
Philharmonia Orchestra
conducted by Herbert von Karajan
Angel Album 3522 C/L

THE MERRY WIDOW (Lehar) singing title role in cast including Loose, Gedda, Kunz, Kraus.

Philharmonie Orchestra conducted by Otto Ackermann Angel Album 3501 B/L

THE LAND OF SMILES (Lehar)

singing Lisa in cost including Loose, Gedda, Kunz. Philharmonia Orchestra conducted by Otto Ackermann Angel Album 3507 B L

DIE FLEDERMAUS (Johann Strauss)

Streich, Gedda, Krebs, Donch, Kunz, Christ. Philharmonia Orchestra conducted by Herbert von Karajan Angel Album 3539 B L

WIENER BLUT (Johann Strauss)

singing Gabriele in cast including Köth, Loose, Gedda, Kunz Dönch, Pemerstorfer. Philharmonia Orchestra conducted by Otto Ackermann

A NIGHT IN VENICE (Johann Strauss)

singing Annina in cast including
Loose, Gedda, Kunz, Dönch, Klein.
Philharmonia Orchestra
conducted by Otto Ackermann

TROILUS AND CRESSIDA (Walton)

Scenes from the opera. Schwarzkopf sings Cressida, Richard Lewis Troilus. Philharmonia Orchestra conducted by Sir William Walton Angel 35278/L

DUET ALBUM

with IRMGARD SEEFRIED, soprano, and Gereid Moore, planist, in duets of Carissimi, Monteverdi and Dvorak Angel 35290

MOZART SONGS

with WALTER GIESEKING, pianist, Sixteen Mozart songs, including "Das Veilchen", "Die Alte", "Abendempfindung", "Der Zauberer", etc Annal 35770

Elisabeth Schwarzkopf is also a salaist in the VERDI REQUIEM (Album 3520 B) and the BEETHOVEN NINTH SYMPHONY (Album 3544 B). She may be heard, too, in Beethoven arias: "Ah, Parlido!" (coupled with Beethoven: Symphony No. 5 an Angel 35203) and "Abscheulicher!" (coupled with Beethoven: Symphony No. 5 an Angel 35203), both with the Philiphromio conducted by Hebert von Korolina (Coupled with Beethoven: Symphony No. 5 an Angel 35203), both with the Philiphromio conducted by Hebert von Korolina (Coupled With Beethoven: Symphony No. 5 and Angel 35203).







CONCERTOS POUR FLUTE

ŒUVRES

Face A FRANTISEK BENDA

Stare-Benatky, 25.XI.1709 - Potsdam, 7.III.1786

CONCERTO POUR FLUTE ET CORDES EN MI MINEUR Allegro molto Andanta

Allegro Face B

GEORG-PHILIPP TELEMANN

Magdebourg 14.III.1681 - Hambourg 25.VI.1767

SUITE POUR FLUTE ET CORDES EN LA MINEUR Ouverture Les Plisisirs Air à l'Italienne Menuert lat II Béguissance Potonaise Passepied I et II

JEAN-PIERRE RAMPAL, flots

INTERPRETE

Orchestre à Cordes du Festival de Paris

DISQUE

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SIDE ONE

Performed by Marietta Produced by Harold Faltermeyer

roduced by Harold Faltermeyer
SKI DANCING

Performed by Gary Wright Produced by Gary Wright

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

Performed by Gary Wright Produced by Gary Wright

SIDE TWO

DOWNHILL STUFF

Performed by John Denver Produced by Roger Nichols

Performed by Gary Wright and Laurie Alda Produced by Gary Wright

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

Performed by Gary Wright Produced by Gary Wright

DREAMWEAVER Performed by Gary Wright Produced by Gary Wright

Produced by Gary Wright
NEPTUNE SUITE

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

Photos: Barry Stott/Willy Bogner Cover Design: Petra Louis John Denver Appears Courtesy of RCA Records

WILLY BOGNER'S

FIRE AND ICE





va SUZY CHAFFEE

THE STATE OF THE S















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20 Great Movie Themes Enoch Light/Bobby Byrne



Side A

- Theme From "Zorba The Greek" 2.28
- Tender Is The Night 2:55
 (From "Tender Is The Night")
- The Shadow Of Your Smile 2:36 (Love Theme From "The Sandpiper")
- Phoenix Love Theme 2:53
 (From "Flight Of The Phoenix")
 Call Me Irresponsible 3:12

(From "Papa's Delicate Condition") Side B

A Hard Day's Night • 2:44 (From "A Hard Day's Night")

- 2. Moon River 2:51
- (From "Breakfast At Tiffany's") 3. Tonight (From "West Side Story") • 2:42
- 4. Chim Chim Charee 1:53 (From "Mary Poppins")
- 5. Lara's Theme (From "Dr. Zhivago") 2:53

Side C

- Sentimental Journey 2:59
 (From "Ensign Pulver")
- 2. Dear Heart (From "Dear Heart") 3:15
- 3. More (From "Mondo Cane") 2:46 4. Never On Sunday • 3:39
- 4. Never On Sunday 3:39 (From "Never On Sunday")
- 5. Exodus (From "Exodus") 3:52

Side D

- 1. I Could Have Danced All Night 2:36 (From "My Fair Lady")
- 2. The Sound Of Music = 3:18
- (From "The Sound Of Music") 3. La Dolce Vita • 2:48
- 4. The Days Of Wine And Roses 3:10
- (From "The Days Of Wine And Roses")

 5. Theme From "King Of Kings" 3:00

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Franz Schubert

Lieder

Side/Face/Seite/Kant I 1. Der Hirt auf dem Felsen D.965 (II:35) The Shepherd on the Rock Le Pâtre sur le Rocher

with Guy Deplus, clarinet) Auf dem Strom D.943 (10:28) with Iulia Studebaker, horn

Side/Face/Seite/Kant II Vier Italianischen Lieder Four Songs on Italian Texts Quatre Lieder sur des Textes Italiens Guarda, che bianca luna D.688/2

 Mio ben ricordati D.688/4 (2:15) 3. Non t'accostar all'urna D.688/1/2:57 Da quel sembiante appresi D.688/3

 Gott im Frühling D.448 (2:06) 6. Die Sommernacht D.289b (2:50) 7. Herbst D.945 (2:52) 8. Der Winterabend D.938 (7:46)

Elly Ameling Irwin Gage (piano/klavier)

Der Hert auf dem Felsen, D.965, terminé par Schubert peu de temps avant sa mort en 1828, est le tout dernier hed composé par ce maître insurpasse du genre. Ecrit pour voix de soprano avec clarinerte oblgos, ce lied utilise des textes de deux Wilhelm Muller (le poète qui avait déjà fourni à Schubert les textes de Die Sohone Mullerm et de scène Le berger-monologue, avec une sorte de douce profonde à la pensée que sa bien-aimre est loin de lui - changement de ton dans le récit souligné par un changement de caractère de la mélodie. Celle-ci, qui soudain avec force tandis que le berger est frappé par vocalises, où la voix du berger et la clarinerte, réunies

Auf dem Strom, D.943, appartient à la même triode, puisque compose en mars 1828. Ecnt dans s'éloune de la rive, puis se résugne dans la demis réconfort dans la contemplation des étoiles. "Si c'est celus-cil'a dat Alfred Einstein à propos de ce schubertien par le côté doux-amer de la melodie Les quatres mélodies italiennes sur des strophes

de Vittorelli et Metastasio appartiennent à une phase tout à fast différente de la production schubertienne. Ecrites en janvier 1820, elles coincident avec la "folie rossinienne" en Europe et les disputes qui en Les tenants du "style allemand" critiquaient parfois la musique "pleine d'esprit" - pour ne pas dire un Schubert trouvait dans ses opéras beaucoup de sujets d'admiration Il considérait Rossini comme un compositeur "d'un génie extraordinaire" dont la

sienne la langue italienne, avec une emphase plus ou vocabulaire musical" Ces mélodies, de ce fait, nous présentent une sorte de Schubert "galianisé" On reut noter l'influence italienne lorsque, par exemple

Dans le dernier groupe de lieder (bien qu'écrits à des périodes différentes de la vie de Schubert) chacun évocue l'une des saisons de l'année Gott un Frakling, D.448, et Die Sommernacht, D.289b. dix-huttème siècle, ne figurent pas parmi les plus célèbres lieder de Schubert. Tous deux sont composés en 1815-1816, une période durant laquelle Schubert écrit une énorme quantité de lieder sans être encore connu. Gou im Frakling, grâce à son charme, requiert peu de commentaire étant donni caractérise par une certaine innocence et une piété naive Die Sommernacht, lui, est une pièce plus exigeante. L'accompagnement de piano, quoiqu'efficace, est réduit à l'extrême tandis que le

chant doit être interprété presque comme un récitant. Comme le remarque Maurice J. E. Brown, le biographe de Schubert, ce lied "exige un chanteur intelligent, car les divers épisodes musicaux requierent une présentation habile Avec Herbst, D.945, et Der Winterabend, D.938, nous revenons à la dernière année de Schubert. Le

toute chose - avec une description des vents destructeurs de l'automne mentionnés dans les de Rellstab et à en faire un lied merveilleusement dramatique, on peut penser qu'il a eu la táche plus est quelque peu pédant mais son côté "satisfait" est à musical apporté par Schubert au monologue du

Der Hirt auf dem Felsen, D.965, was completed by was the very last song to be written by this unsurpassed master of the genre. Set for soprano ouce with a clarinet obbligate, the song is based on lyrics by two different writers. The first, second and fifth verses are from Der Berghert by Wilhelm Muller, the poet who also provided the lyrics for Schubert's Die Sekone Millerin and Die Winterreise, while the third and fourth verses are from the Lefengedawker of Helmina von Chezy, author of the his paped song and its echo, and this leads him into with the shepherd and clarinet joined in a duet that

welcomes the return of Spring

And dem Strom, D 943, belongs to the same period, having been composed in March 1828 Written in concertante style, like Der Hirt auf dem Felsen, this song was originally set for tenor and horn in E, and dedicated to Josef R Lewy, the horn player at the

sed the Nucligesang in Walde A song or parting, Auf dem Strom presents a small dram scene, a lover is seen leaving his love behind as he the shore, and is then resolved in the final halfstanza, when he finds some small hope and comfort in the stars "If any of Schubert's songs was influenced by the spint and 'sentiment' of Boethoven's An the ferne Gelichte, it was this one Alfred Einstein has commented of this song, and yet

Metastasio belong to quite a different phase of Schubert's output. Written in January 1820, they coincide with the rising Rossini mania in Europe and the concurrent disputes about his "new" Italian style Those who favoured the 'German style' sometimes criticised Rossini's spirited - not to say racy - music, its florid vocalism and other characteristics, but Schubert found much to admire in his openis. Rossini, he said, was a composer of 'extraordinary genius," whose music was often Schubert thereafter "absorbed the Italian idsom with kind of Italianate Schubert. One hears the Italian influence when, for instance, in the second stanza of line on the word "t'adorero" rather lavishl

different stages in Schubert's life, represent each of the four seasons of the year. Gott im Frikling, D.448 and Dw Sommermocht, D 289b, both set to lyrics by imber of songs, but was still quite unrecognised The Gott on Frishing, for all its charm, requires little omment, being a relatively uncomplicated song effective, is exceedingly spare, and the song must be Brown, Schubert's biographer, remarks, "it needs an intelligent singer, for the episodic music requires

Iful presentation*
With Herby D.945, and Der Winterahend D.938. we return to Schubert's last year The text of Herbit is elegiac - an intensely felt mourning for the passing of all things - with the destructive autumnal winds of of an inings - with the destructive autumnas winds of the first verse deported by the piano in a stormy E minor opening While Schubert seems to have liked to work with Rellstab's rather straightforward verses, and transforms them here into a wonderfully dramatic song, he had a more difficult task with the contented tone is both sustained and greatly enriched by Schubert's musical development of the neet's monologue Maram M. Red

poet's monologue

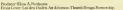
Schubert beendete Der Hart auf dem Felien, D.965, kurz vor seinem Tod im Jahre 1828. Es war das letzte Lied des unübertrefflichen Meisters in diesem dritte und vierte Strophe aus den Lubesredonken von seine berühmte Begleitmusik schrieb. Der Hirt führt Generate, die so wen weg ist – eine Genansenan-schweifung, die von einem Wechsel in der Melodie begleitet wird. Die schwermunge Melodie baamt sich plotzlich stark auf, als der Hirt schliesslich von der "wunderbaren Macht" seines Lieds getroffen wird, gefolgt von dem lubei des farbigen

es wurde im Marz des Jahres 1828 komponiert. Homblaser am Kamtnertor-Theater, für welchen Schubert auch schon den Nachtresane zw Walde komponiert hatte. Auf dem Strom ist ein Lied des Gemütsstimmung wird zum aussersten gebracht, als das Boot das Ufer verlasst und endet mit der Beethovens An die ferne Geliebte beeinflusst wurde, so

Die vier stalianischen canomer zu den Gedichten anderen Phase von Schuberts Schopfung, Sie wurden im Januar des Jahres 1820 komponiert und fallen in die gleiche Zeit wie die immer grosser sehr ausgefallen" war. Einstein erlauterte dazu, dass Betonung in seinen eigenen musikalischen Wortschatz aufnahm" Diese Lieder verkörpern dann eine Art "Schubert Italiante!" Man erkennt den von ziemlich extravaganten, wehmutigen Gefühlen beherrscht wird, oder im Mio ben ricordatt, wo der

lichen Zeitpunkten in Schuberts Leben geschrieben Jahrhunderts, zahlen jedoch nicht zu Schuberts bekannteren Liedern. Beide wurden im Jahre 1815reizvolle Lied Gott im Friskling erfordert wenig Klavierbegleitung ist, obwohl ausserst karg, jedoch wirkungsvoll, und das Lied muss fast wie ein

Mit den Liedem Herbit, D.945 und Der Winterabend, D.938, kommen wir zu Schuberts letztem Iahr, Der Text von Herbit ist elegisch und Dinge zum Ausdruck, Die zerstormischen viel mehr Muhe mit dem Text des Winterabends der





Franz Schubert: Symphonien

No.8»Unvollendete«·»Unfinished«· No.3 Wiener Philharmoniker· Vienna Philharmonic Carlos Kleiber





Franz Schubert (1797 - 1828)

SEITE/SIDE/FACE/FACCIATA 1:

Symphonie Nr. 8 h-moll D. 759

»Unvollendete« Symphony No. 8 in B minor, D. 759 "Unfinished" Symphonie nº 8 en si mineur, D. 759 «Inachevée» Sinfonia n. 8 in si minore, D. 759 "Incompiuta"

Nach nesestem Forschungsstand (Deutsch-Verzeichnis 1978) ist die «Unsplindete» die 7. Steinhoue Schaberts

1. Allegro moderato 2. Andante con moto [13'49]

Symphonie Nr. 3 D-dur D. 200 Symphony No. 3 in D major, D. 200 Symphonie nº 3 en ré majeur, D. 200

Sinfonia n. 3 in re maggiore, D. 200 Adagio maestoso – Allegro con brio

2. Allegretto

3. Menuetto, Vivace

4. Presto vivace

18'531 [2'38]

Wiener Philharmoniker CARLOS KLEIBER

Produktion Production Directeur de production Direttore di produzione. Dr. Hans Hirsch Aufnahmeleitung · Recording Supervision · Directeur do l'enregistrement Direttore dell'incisione: Hans Weber Cover: Franz Schubert - Gem ilde von Gustav Klimt 7 1979 Polydor International GmbH

Printed in West Germany by Neef, Wittingen

Ess wahrer Schaffensesusch überfiel den achtrehnjahrikoreg« Schubert schrieb all das, was scheinbar mübelos moder. Die Stellung eines Hültsieheers konnte ihn vor-

Den 24 Marz 1815« steht am Schluß der Partitur seizweiten Symphonie in B-dur Zwei Monate darnuf, am 24 May, begann Schubert mit der Komposition seine On Work, in unbeschwerter Leichhokeit unmittelbar in Rossetts und Pleyels entstammen, sand keine Gedanken, Satz, in Liceform angelegt, versa den naven Orang, sich nen «Deutschen», spurt man das Engagement an Haer 1822, begann auch einen dotten Satz, den er jedoch aus

usbekannten Gründen nicht abschloß. Oaß er die beiden

verhielt. Fur die beiden Themen wahlte er einen eher powert, erst das Sertenfhems, em Landlerthems, orfulk auch die nach einer Generalpause einbrechenden Storzweite Satz ist in zweiteiliger Liedform sufgebout, wobei and zahlte es zu Schuberts auchonsten Instrumentalwerken « Ose »Unvollendere» ist mehr als das, sie ist ein

The year 1815 saw a ventable flood of music poor from that single year he produced no fewer than four operas

and operettes, two symphonies, two masses, many sacred

kong" Schubert wrote all this vast amount of mus room during the evenings. The position of assistant teacher exempted him from military service, and his daily tine hours of school duties did not stem his immeese The 24th March 1815" he wrote at the end of the score problems by exploring unknown territory. The second movement, shaped like a song, reveals a neave deare to express feelings through mass. His individuality comes

out more strongly in the Mittuet, whose Tino, a German to the growing sadividuality of its composer, who was pletely solved. Schubert wrote the two complete move sidered the two movements a work in their own right, to under from his dedication of the score to the Stevenmanwas a trumph, and became a posthumous act of homage Musicologists have probed the first movement, especially the entry of the second subject, a landler theme, is the symphony Schubert sang the melancholia out of his soul planation. The second movement is constructed in two opal subsect. Eduard Hansick prassed this symphony "Unfrushed" is more than that - its place is among the

supreme achievements in the world of music

Une véntable svesse créatrice s'empara de Franz Schupas motes de quatre opéras et «singspiele» auxquel ses œuvres chorales religieuses et profanes, des sonates parms lesquels «Le Ros des gulpes». C'est le soir, dom peine Si le poste d'instituteur suppleant lui epargna le «Le 24 mars 1815» est inscrit à la fin de la partition de sa deutsième Symphonie, en si bémol maieur. Oeux mou le 19 juillet. Cette œuvre transcrite directement sons mouvement, disposé en forme lied, témosgne lui sussi du sussi avec plus de netteté -Le mystère qui entoure «L'Inschryée» n'a samus éte n'est qu'en 1865 qu'elle fut jouée sous la direction de Jo a minimum of a set an arrow, margini, reast framework

à fast aux ebeles sur le plan formet. Il a chorsi nour les

Da una vera e propria ebbrezza creativa fia preso il di-

restivo. "24 mazzo 1815" e scritto alla fine della partitura della dopo, il 24 maggio, Schubert diede inizio sila composia termine il 19 lugho. Il pezzo, messo subito in partitura. to Nel tno, di tipo "tedesco", si sente un certo impegno

scure, non terminò. Dalla dedica della partitura alla Soconda parte si presenta nella sottodominante del tema

e lo azanovezó tra "le psà belle opere stramentali" di eTradicione M.G. Kolling-Bambaul

SYMPHONIEN UND KONZERTE SYMPHONIES AND CONCERTOS



















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NTEREO ALPS 716

Martinu Sextet for String Orchestra Piano Quintet

Prague Quartet



Bohuslay Martinu

Sextet for String Orchestra

Piano Quintet

The year 1932 aw the completion of the Sexter for Sring Orchestra which earned its composer a particular honor. Bohuslaw Martinu was awarden the Elizabeth Sprague Coolidge Price of \$1000. the composition having been chosen from 145 worlds with the composition having been chosen from 145 worlds with the composition having been chosen from 145 worlds with the composition having been chosen from 145 world with the composition having been composition to the composition of the composition have been composition to the composition of the composit

Martinu was living in Paris at the time, one of the many cities to have been cincided by his presence, but the happy years he spent there were beginning to diminish. In a few years the specter of World War II was to fall upon Manusch and the process scores, manuscripts and all except that which could be harriedly packed into one suitzeas. They endured many months of hardships in southern France and Portugal before reaching the United States though the efforts of the missical community with the process of the pr

This bistory of composing began at the turn of the century in Polical, accession/stake when at the age of 10 years he wrote a string quarter. At age to the was admirted to the Prague Connervatory, more of his interest than the curriculum of the Conservatory with the result that he was twice expelled. In 1913 he became a member of the Creck Phillarmonic Chrotherat and served as wollient. Else many Careb parties during the Great War, his work of the Creck Phillarmonic Chrotherat and served as wollient. Else many Careb parties during the Great War, his work of the Creck Phillarmonic Chromaton and the Creck Phillarmonic Chromaton and Chromato

himself to composition. With the dissolution of the Austro-Hungarian Empire and the formation of the present day Czechoslovakia in 1919, Martinu returned to the Czech Philharmonic and resumed his former post. He made the acquaintance of Josef Suk, son-in-law of Antonin Dyorak and the most respected teacher at the Prague Conservatory. Suk prevailed upon Martinu to return to the Conservatory and join his class of the five most advanced pupils in the Master Class of Composition. Martinu returned in 1922 after an interval of more than 10 years but as before his studies made no progress, mainly because he could not, at such a late period in his life, adhere to the discipline required of a student. He did not work out one of the prescribed exercises required of him at the Conservatory but at home and unknown to Suk. he had written a one-act ballet. Dissatisfaction led to action and he made a dramatic move to Paris in 1923 and began to make his musical way.

Martinu was largely unknown to the public but his accomplishments were noted and appreciated by his musical contemporaries. Slowly he began to make his music more widely known and varied conductors as Talkin, Munch, Wood and Kousset vitsky set his compositions before their batons.

In the United States, Martinuis 'American Feriod' Degan with a performance of his First Symphony commissioned by the admiring Koussers and Commissioned States of the Stat

Prague Quartet, Jaroslav Motlik, viola Sasa Vectomov, violoncello

Prague Quartet, Eva Bernathova, piano

the famous scientist with Robert Casadesus at the former's house in Princeton, N. J. While here former's house in Princeton, N. J. While here Martinu wrote a number of major works, among them symphonies, sonatas and chamber music. For a time he taught composition at the Berkshire Music School both at Pittisfield and Tanglewood, Mass. He also taught at the Mannes School in New York and a Princeton University.

In 1944 Martinu wrote the Piano Quintet at the request of, and dedicated to, Miss Fanny P. Mason of Boston, It is an extensive, complex work very clear in composition and a good example of the new development in the composer's technique. Broadly-phrased and deeply meditative melodies predominate over the sharply pointed rhythms of the structural elements which characterized his first creative period. The idiom of Czechoslovak folk melody permeates the score. The first performance of this work was privately given in Boston on December 31, 1944 by members of the Boston Symphony and Paul Degreau. The first public performance was given in New York City on December 4, 1945 by the Guilet String Quartet and Elly Bontempo.

In 1946 Martinu was invited to return to Prague to accept a professorship at the very same Prague Conservatory which had expelled him years before. The composer produced a vast amount of work in all the forms and genres of his art: he was staunchly nationalistic and his works embody an anomalous combination of 20th century thythm and harmony and the melody and color of folk themes from the Czech contryside. British critic Eric Blom writes about Martinu, ". . . [his] work has vitality and a very pronounced originality that can take all sorts of different forms, and at his best he is a genuine music-maker, who writes, not for the sake of achieving a style-indeed he has no settled style - but for the sake of turning out essentially musical stuff and of giving pleasure to performers as well as, and perhaps even more than, to listeners," Martinu died in Switzerland in 1959.

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The repertoire of compositions for oroen with orchestre has been neglected for one vary velid reason: the difficulty of finding e fine organ so situated to make performance both precticel to the artists and pleasing to the audience. In the Peleis de Chaillot in Dans in superh modern concert hell, these conditions are ideally met,

Here the superb orgen and the errengement of the hell permit performence of one of the most demending virtuoso works for organ and orchestre, the "Symphonie concertente" of Joseph Jongen (1873-1953), perhaps this Belgien mester's finest work. This exotic flower of the lote modern-romentic style is a rich and idiometic exploitation of man's two greatest voices-the symphony orchestre end the "King of Instruments." the organ. The work dates from 1933, while Jongen was Director of the Brussels Conservetoire. He was an organist himself, as was his younger brother Léon. who succeeded him as Director In 1939. The virtuosic orgen writing is sheethed in a gloriously skillful orchestretion that complements, rether then competes with the coloristic resources of the organ.

The first movement is a brief and free sonata-ellegro form, with contreated thomes, the first brisk, lively, shorply occented and readily treated in contrepuntel style; the second played regato. The two fuse in a development that grows with excitement. but the recepitulation sees a relexation of tension rether then a return to the opening mood. The cherming Divertimento is a lighter interpley of galety and seriousness, through a succession of changing time signatures.

The third movement. Lento misterioso, is a long-phresed er/oso, eene in etmosphere end full of sumptuous effects, rether suggestive of the sounds of the see. As the movement builds in importance constent modulation drows us further and further into the vortex of sound, with rich eonorities piled on sonorities. The final Toccate is on elmost delirious display piece, with en unceesing spinning figure driven on with rhythmic vitality from stert to powerful finish.

The meanificent organ in the Peleis de Challlot is one of the greatest instruments in Frence-and for that metter-in the whole world. Regel in appeorance, inexhaustible in coloristic

possibilities and tonel range, unique in its physical arrangement, it is the ideal organ for performances of works with orchestre. Moreover, it has a proud end singular history behind it.

For the Peris Exposition of 1878. the celabrated organ builder Aristide Covoillé-Coll was commissioned to build on organ for the old Trocedéro. Time being short, he utilized pert of en uncompleted three-menuel orgen intended for the church of Notre-Deme in Auteuil, e district in the western pert of Peris. A fourth menual end the completed instrument was graced with an incredibly unattractive (to our toste) wooden enclosure styled with towers end turrets in an imitation classical style. The instrument was inaugurated by a roster of France's greetest orgenists: Widor, Guilment, Seint-Seens, Gigout end Franck, who wrote his "Pièce hérolque" especially for the occasion. Leter Dallier, Vierne, Tournamire end Dupré geve recitels on it as well

Bed ecoustics in the hell, merred by e mysterious echo, mede it no greet tregedy to organ devotees when it was necessary to demolish the original building some sixty years leter. The old Trocodero was coming down to make room for the Palais de Chaillot, designed for the 1937 World Exhibition. The orgen was carefully dismentled end stored oway while the erchitects pondered their problem: how could en orgen be housed in a concert hell so as to fecilitate both recitols and concerts with other instruments end yet not be in the way when the hell is used for other purposes? When the organ was completed in 1938, their Ingenious solution was seen: The huge organ case is stretched elong the width of the stege, bringing the audience into the soul of the orgen's sound. This entire mechanism, weighing 70 metric tons, is mounted on reils, so that it may be brought forward for recitals or moved upstage for concerts with orchestre. or still further back when the organ is not used at all. The modern-style console le elso trensportable, being connected to the organ proper by a huge flexible conduit. It is therefore possible to errenge the musiciens to best edventage, obvieting problems of ensemble and belance which so often mar performances by groon with orcheatre or which necessitete the use of e smeller end inferior organ.



JOSEPH JONGEN:

SYMPHONIE CONCERTANTE

Side One (15 (1) I. Allagro molto moderato

(In the Dorlen Mode) (band 1, \$133) If. Divertimento (Molto vivo)

Side Two (19.05) III, Lanto misterioso IV Toponta (Moto perpetuo) (Allegro modereto)

(band 2, \$434) VIRGIL FOX

playing the organ of the Palsis de Chaillot PARIS OPERA ORCHESTRA GEORGES PRETRE

V. and F. Gonzeles, fether and son were the craftemen who were commissioned to re-assemble, restore, enlarge and modernize the Cavallié-Colt instrument, which is now considered one of the triumphs of modern organ building. It was only after the Second World War that the Palais de Chaillot organ became a fovorite instrument of many internationally prominent artists. Complete specifications (far too elaborate to be given here) are published in Norbert Dufourcq's "Le Grend Orque du Polais de Chaillot." Pens, 1943, with interesting notes on the organ's history end mechanism

VIRGIL FOX has performed this rarely heard mesterpiece in several major American cities, with the orchestras of Philadelphia, Detroit, and Houston. and the New York Philharmonic (with Mitropoulos for the deducation of the Riverside Church Aeolian-Skinner organ in 1955). The critics were unanipionship of the "Symphonie" and for his exciting performance. Mr. Fox hecome so closely identified with the "Symphonie" that he was grapted by the publishers exclusive rights to make the world's first recording, an honor which meterialized in this splendid Peris performance with the Peris Opere Orchestra under Georges

Among the hendful of renowned orgen mesters, Virgil Fox, clearly, is the maverick. He has for years occupied what Shirley Fleming In High Fidelity called "the front combet position in e lively controversy between two opposing schools of organ playing " Fox heeds up the plevers in the Romantio tredition who employ, with discern ment, the yest renge of resources of the modern organ in interpreting the music of every ege. Opposing him ere the players he describes as "the beroque boys." those organists who insist, when ploying Bach or Couperin. upon imitating the limitations of orgens of 200 years ego.

Drátro

"Preposterous!" says Virgit Fox. "If pienists did what the beroquists do-If they tried to give a racital on a pieno like Beethoven's - they'd be hissed off the stoge

There has been, in our time, no more persuasive edvocate for the orgen than Virgil Fox. Himself e master colorist whose gifts allow him to explore completely the possibility of eny organ he plays. Fox was from 1946 until the mid-60's organist for the Rivarside Church in New York City, a position to which he brought world renown Throughout this period, he kept up a busy schedule of concerts. throughout the world, as well, everaging sixty appaarances a year. Simultaneously, he recorded prolifically, as, indeed, he still does, in the mid-60's, Fox left his post at Riverside to gain greater freedom for concertizing and recording

In the 1970's, Fox has won entire new audiences for the organ by a flamboyant departure from tradition. At the Fillmore East in New York City, at the Beckman Auditorium in Pasadena, and at multiple points between the two, he has presented annual recitals in which his music, every note of it, is accompanied by a full-scale hight show. Monumentally concerved. and with the help of four lighting assistants, meticulously rehearsed, these unprecented offerings dramatically extend the impact of the music itself.

Fox's playing has brought him the highest critical accoledes. Wrote High Fidelity: "He is e brilliant technician ing and tonal balances are impeccable " Said the New York Herald Tribune. "He displays estounding technique, verve and imaginetion, plus a sympathetic concern for his audience. Fer from being a cold exposition on on instrument that can too often be terribly impersonal, his playing is warm, highly tinted and clear."

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For sonic liveness and speciousness, extremely wide dynamic range, darkly rich tonal coloring, and blended of stereo recording, this record is one of the But its appeal extends far beyond the sound fancier's somewhat circumscribed domain. I myself was quite immense gustu and precise control persuade one that anew, blazing with the barbaric ferncity which first made them distinctive. An extraordinary disc, and one revelations of Vun Matačić's - and the EMI engineers'

> High Fidelity Mognane's Records In Review, 1960 (Reprinted with their kind permission)

I could not for the life of me remember how the Prelude to Act Three of Prince Igor went; then the record solved the problem by playing the Pokwetsian Morch at that point, disclosing familiar music performances both of the Mussorgsky Night on Bold this latter piece is made here to seem only twice too of a brass team which is in top form for both pieces; in the Mussarosky Night on Bold Mountoin it sounds quite terrifying

The result, of course, is achieved not only by the players alone but by the successful capturing of their frenzy by the recurding engineers. Everywhere the both warmth and brilliance to spare. With a good arrangement of recarded order, amounting on one side to something like a Prence Igur Suite, this disc is

> -Molculm MacDonold The Grontophone, August, 1959

NOTE: This new Quintessence reissue was pruduced from the original EMI Records, Ltd. master tape issued especially for this album.

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1. Mussorgsky: A Night On Bald Mnuntain (10.5%)

2. Rimsky-Korsakoff: Russian Easter Overture [15/19]







PMC-7066 Stars a Stripes Furnver, British Grenallies; Anchors Aweigh; Buttle Hymn of the Reguthin; Itt Mare — Hould London Philh.



SIDE TWO

PMC-7064 Mephisto Waltz; Russian Sailors' Dance; Polovetsian Dances — Gerhardt National Philh.

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-7065 "Bartered Bride" Dances, 3 Slavoni Gerhardt/Gumley/National Philh

ed on September 4 & S. 1958 in Kingsway Hull.

or Quintessence Sceenlive Producer: R. Poter Munves femastering Engineer: Jack Adelman lover Artist. Bill Myers

Cover-Arikal Bill Myers

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Oranges Sultre Rayel's Rapsodie espagnol -



Distributed by Wonder Productions (718) 262-0763

Executive Producer: Donovan Collins (718) 235-0711 SIDE A

SD-003 45 RPM Pub.: Sagidon Production

(ASCAP)

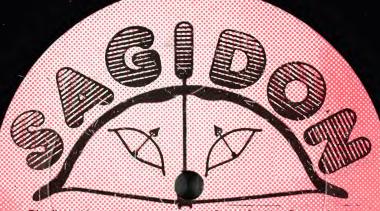
1992

Veneice Fung Chung

BEST FRIENDS

(V. FUNG CHUNG)

WONDER WOMAN



Distributed by Wonder Productions (718) 262-0763

Executive Producers Donovan Collins (718) 235-0711 _ Pob.:

SIDE AA SD-003

45 RPM

Sagidon Production

(ASCAP)

1992

Vensice Fung Chung

BEST FRIENDS COMBINATION

(V. FUNG CHUNG)

WONDER WOMAN & ROBIN

VERSION

ROULETTE



MALTBY SWINGS FOR DANCERS RICHARD MALTBY AND HIS ORCHESTRA

R-25129-A (RLP-174-A) 331/3 RPM

- 1. IN THE STILL OF THE NIGHT from the film "ROSALIE" (Cole Porter) (Chappell & Co., Inc.-ASCAP-3:17)
 - 2. WALKIE TALKIE (Richard Malthy)
 (Sesac, Inc.-SESAC-3:19)
 - 3. HONEYSUCKLE ROSE (Razaf-Waller)
 (Joy Music-ASCAP-2:48)
 - 4. SPOOKS (Richard Maltby) (R. Maltby, Inc.-ASCAP-324)
 - 5 IN A LITTLE SPANISH TOWN (Lewis-Young-Wayne)
 (Leo Feist-Warock Mus.-ASCAP-2:40)

6. COOL CITY (Bill Potts)
(R. Maltby Inc.-ASCAP-3:01)

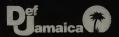
ROULETTE



MALTBY SWINGS FOR DANCERS RICHARD MALTBY AND HIS ORCHESTRA

R-25129-B (RLP-174-B) 331/3 RPM

- 1. PEANUT VENDOR (Gilbert-Sunshine-Simons) (E. B. Marks Co.-ASCAP-2:18)
- 2. LOVER from the film "LOVE ME TONIGHT" (Rodgers-Hart) (Famous Mus. Corp.-ASCAP-3:47)
- 3. MOANIN' (Bobby Timmens) (Totem Mrs.-ASCAP-4:00)
 - 4. AUTUMN LEAVES (Mercer-Kosma)
 (Ardmore Mus. Corp.-Biem-ASCAP-2:52)
- 5. GOT PLENTY O' NUTTIN' from the musical
- "PORGY AND BESS" (Heyward-G. Gershwin-I. Gershwin)
 (Gershwin Publ. Corp.-ASCAP-2:25)
 - 6. MIDNIGHT MOOD (Richard Malthy) (Robbins Mus. Corp.-ASCAP-3:28)







Heineken

Red Star Sounds Presents Def Jamaica

Record 1 Side 1 **DEFF 15948-1 DEFF 15949-1** 33 1/3 RPM Stereo

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ADVANCE For Promotional Use Only Not For Sale

1. Straight Off The Top.

featuring Dipset (Juelz Santana and Jim Jones), Wayne Marshall and Vybz Kartel 2. Anything Goes featuring CNN (Capone-N-N.O.R.E.), Wayne Wonder and Lexxus 3. Mardi Gras (The Remix) featuring Tanto Metro & Devonte and Joe Budden 4. Lyrical .44 featuring Method Man. Redman and Damian "Jr. Gong" Marley

> Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein, Eric Cohen/Pitbull Entertainment

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Heineken

Red Star Sounds Presents Def Jamaica

Record 1 Side 2 **DEFF 15948-1 DEFF 15949-1** 33 1/3 RPM Stereo



ADVANCE For Promotional Use Only Not For Sale

5. Na Na Na Na (Reggae Remix)

112 featuring Spragga Benz, Lady Saw, Buccaneer and Damian "Jr. Gong" Marley 6. Sweetness featuring Buju Banton and Cam'Ron

> 7. True To Me featuring Major Damage, Anjulah and Blak Twang 8. Murda featuring Scarface, Nokio from Dru Hill and T.O.K.

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein. Enc Cohen/Pitbull Entertainment

www.defjamaica.com
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TUFF & GONG.

Red Star Sounds Presents Def Jamaica



ADVANCE For Promotional Use Only Not For Sale

- 9. Together featuring Black Ice, DYCR, The Jungle Brothers and La Bruja





TUFF & GONG.

THE Heineken

Red Star Sounds Presents Def Jamaica

Record 2 Side 4 **DEFF 15948-1 DEFF 15950-1** 33 1/3 RPM Stereo

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ADVANCE For Promotional Use Only Not For Sale

13. Dude (The Remix) featuring Beenie Man, Ms. Thing and Shawnna 14. Top Shotta featuring DMX, Sean Paul and Vegas 15. Frontin' Dancehall Remix - Pharrell featuring Jay-Z, Vybz Kartel and Wayne Marshall

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein, www.defjamalca.com
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www.defjam.com
www.redstarsounds.com
www.redstarsounds.com
Warning Naring Na



001 COWBOY 3:15

002 WHO'S THAT GIRL? 4:42

003 LET ME BLOW YA MIND 3:50

FEATURING GWEN STEFANI



OY WONDER



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004 YOU HAD ME, YOU LOST ME 4:25

OO5 **GOT WHAT YOU NEED** 3:57 FEATURING DRAG-ON

006 GANGSTA BITCHES 4:24

FEATURING DA BRAT & TRINA





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FEATURING STYLES OF THE LOX

008 SCREAM DOUBLE R 3:41 FEATURING DMX

009 THUG IN THE STREET 5:01 FEATURING THE LOX & DRAG-ON



BOY WONDER



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011 YOU AIN'T GETTIN' NONE 4:11

012 LIFE IS SO HARD 4:47 FEATURING TEENA MARIE

013 BE ME 4:10 FEATURING MASHONDA TIFRERE







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ANDY NARELL

1. FULL MOON (5:30) (Narell/Ramapo Pub. Co./BMI)

From the album "HIDDEN TREASURE" (IC 1053) on Inner City Records

WINER CITY • 423

INNER CITY

Distributed By: Jhuggenaut (212) 515-5158 Beeper: (212) 218-0900

HUGGENAUT



Produced & Arranged By Peter Hibbert (Peter God Father) Exec. Producer Clifford Rodway

LOOK GOOD FROM FAR

(Gunsmoke/Hurricane Hutchy)

GUNSMOKE

SIDE AA J-005

Distributed By: Jhuggenaut (212) 515-5158

Beeper: (212) 218-0900

HUGGENAUT



Produced & Arranged By Peter Hibbert (Peter God Father) Exec. Producer Clifford Rodway

SIDE Bb J-005







MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK Complete Organ Works

MHS 1376 Side 1



STEREO

Prelude and Fugue in G Minor (No. 4)

Prelude and Fugue in C Minor (No. 5)

Prelude and Fugue in E Major (No. 2)

Prelude and Fugue in C Major (No. 6)

MICHEL CHAPUIS at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony

Recorded by VALOIS



MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK Complete Organ Works

MHS 1376



STEREO 33 1/3 RPM

Prelude and Fugue in F Major (No. 3)
Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7)
Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony Recorded by VALOIS

M.O.E Betta

promotional copy not for sale

side A





33 1/3 RPM

MY LIFE

main instrumental

Produced by:

The Platinum Brothers

The Platinum Brothers

AND SPANISHABLE UNDER FEDERAL LAW. 2005 DEEPSIDE RECORDS AND RESTRICTIONS OF THE PLANISH ABOUT THE PRODUCED STATE OF THE PLANISH ABOUT THE

M.O.E Betta

promotional copy not for sale

side B



33 1/3 RPM



READY TO PARTY

main instrumental accapella

Produced by:

C. Boogie

C. Boogie



FOR MY LOVER
(Adapted)
SANCHEZ

COPYING IS STRICTLY PROHIBITED



FRESH

Feat. STAT QUO & SLIM THUG

SIDE A



FRESH-102

"WE GOT IT LOCKED"

- 1. Clean
- 2. Main
- 3. Instrumental

FRESH

Feat. MAC BONEY & DAVID BANNER

SIDE B



FRESH-102

"WHO YOU TESTIN"

- 1. Clean
- 2. Main
- 3. Instrumental







BGR001A

ART CON

DAIJO BU LAST OF DAYS

WALTZ OVER ALASKA (REVISITED)

SMOKESCREEN CHARMS

MENACHEM'S SINGLES TRACTOR TRAILER

ART

ALL SONGS @ 2011 FRESH SQUOTEN ASCAS



ELLA AT DUKE'S PLACE ELLA FITZGERALD and **DUKE ELLINGTON**

THE PRETTY, THE LOVELY THE TENDER, HOLD-ME-CLOSE SIDE

> MAS-90644 (MASI-90644)

Mfd. by Capitol AFRORDS ON DEMETRO-GOLF

- I. SOMETHING TO LIVE FOR 3:33 (Ellington-Strayhorn) Amer. Academy of Music-
- 2. A FLOWER IS A LOVESOME THING 4:58 (Billy Strayhorn) Tempo Music Corp.-ASCAP
- 3. PASSION FLOWER 4:36 (Billy Strayhorn-Milton Raskin) Tempo Music Corp.-ASCAP
- 4. I LIKE A SURPRISE 3:24 (Duke Ellington) Tempo Music Corp.-ASCAP
 5. AZURE 6:50
- VW-MAYER, INC. o Mede In 12 s. P. Duka Ellington-

ELLA AT DUKE'S PLACE ELLA FITZGERALD and

DUKE ELLINGTON

THE FINGER-SNAPHING, HEAD-SHAKING, TOE-TAPPING. GO-FOR-YOURSELF SIDE

> MAS-90644 (MAS2-90644)

I. IMAGINE MY FRUSTRATION 4.47 Wilson-Strayhorn-Ellington) Tempa Music Corp. ASCAP

2. DUKE'S PLACE 4:08 (Ellington-Thiele-Roberts Katz) Robbins Music Corp.-ASCAP

3. BROWN SKIN GAL IN THE CALICO GOWN 5:02 Ellington-Paul Francis Webster) Robbins Music Corp.-ASCAP

4. WHAT AM I HERE FOR 5:30 (Duke Ellington-Frankie Laine) Robbins Music Corp.

Robbins Music Corp.ASCAP

S.CAP

S.



SPEC-1278



SIDE A 33 1/3 RPM

Music Canada Inc.

Mighty M. Productions.

And Paul Lawrence Jones III

Lorp. of America Inc./Kashif Music (BMI)

KENNY BURKE

2) RISING TO THE TOP 5:16

(Burke-Felder-Dean)

Produced by Kenneth M. Burke for BURJO

Productions Inc. Publishers: Jobur Music

Co., Inc./Top Bound Music. (BMI)

P1982 RCA Records

Above Selections Courtesy of BMG

Music Canada Inc.

Music Canada Inc.



SPEC-1278



SIDE B 33 1/3 RPM

BUFFALO SMOKE

1) STUBBORN KIND OF FELLOW 7:42

(W. Stevenson-M. Gaye-G. Gordy)
Produced & Arranged by Lou Courtney. Publisher:
Jobete Music/ASCAP

② 1978 RCA Records
Courtesy of BMG Music Canada Inc.

LIME

2) TOGETHER 6:53

(Denis LePage)
Produced by Denis LePage. Publisher:
New Image Music Publ/(CAPAC)
Posture of the Music Public President of the Music Publisher:
New Image Music Publisher:
New

ZESSMAN

SIDE A



ZM-001 P & C 1994

1. REVERSE AND WINE BACK (Wayne McDonald)

2. REVERSE AND WINE BACK (Musical)

Composed by: Wayne McDonald Sung by: Zessman Background by: Alan Welch & Natalie York Arranged by: Leston Paul Manufactured in Barbados by: Rainbow Wirl Inc. All Rights Reserved.

ZESSMAN

SIDE B DISCO ZM-001 P & C 1994

1. BASS PAN (Wayne McDonald)

2. BASS PAN (Musical)

Composed by: Wayne McDonald Sung by: Zessman Background by: Alan Welch & Natalie York Arranged by: Leston Paul Manufactured in Barbados by: Rainbow Wirl Inc. All Rights Reserved.

Looking Back

The Roof Is On Fire - Rockmaster Scott 7:30 (119 bpm) Shackles - RJs Latest Arrival 5:58 (129 bpm) Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm) When I Hear Music - Debbie Deb 6:22 (130 bpm) Atomic Dog - George Clinton 7:36 (107 bpm) Jump Around - House Of Pain 6:03 (107 bpm) Le Freak - Chic 5:20 (120 bpm) You Dropped A Bomb On Me / Party Train - The Gap Band 8:05 (126 - 129 bpm)

Lookino

OR PROMOTIONAL USE ONLY

Roof Is On Fire 7:30 (119 BPM) Mix by Mark Roberts Intro (32)

Break 1 (32) Break 2 (16-16) Break 3 (64)

Shackles RJ s Latest Arrival 5:58 (129 BPM)

Mix by Stacy Mier Intro (32-32-32) Break 1 (32) Break 2 (32)

SIDE A SIDE A SIDE A (910) 288-7100 | Fax (910) 288

Looking

FOR PROMOTIONAL USE ONLY

Get Down Tonight KC & The Sunshine Band 5:24 (112 BPM)

Mix by Les Massengale & Mark Roberts Intro (32-32) Break I (32-32)

When I Hear Music Debbie Deb 6:25 (130 BPM)

Mix by Stacy Mier Intro (32-32) Break I (32-32) Break 2 (32-32)

SIDE B
SIDE B
SIDE B
SIDE B

Looking

FOR PROMOTIONAL USE ONLY

Atomic Dog George Clinton 7:36 (107 BPM)

Mix by Mark Roberts Intro (32) Break I (32-32) Break 2 (32) Break 3 (32) Jump Around House Of Pain 6:03 (107 BPM)

Mix by Will Faircloth & Les Massengale Intro (32-32) Break 1 (32) Break 2 (32-32)

Cooking Back / Ultimix / Tel (910) 288-7100 | Fax (910) 288-0080

Looking

OR PROMOTIONAL USE ONLY

Le Freak Chic 5:20 (120 BPM)

Mix by Tim Robertson Intro (32-32) Break 1 (64)

You Dropped A Bomb On Me/Party Train The Gap Band 8:05 (126-129 BPM) Mix by Mark Roberts

Intro (32-32) Break 1 (32) Break 2 (32-32-32)

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Contains the smash singles

Or. Dre & Snoop Dogg &

"BAD INTENTIONS" Tr. Dro featuring Knoe-Turval

069493128-1



"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493129-1

- Side A
- 1. On The Blvd. [Or. Dre & Snoop Dogg] 4:21
- 2. Benefit Of The Doubt (Truth Hurts featuring Shaunta) 4:50
- 3. Blow My Buzz (D12) 5:DB
- 4. Bring 2 (Bilal) 4:20

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493129-1

- Side B
- 1. Bad Intentions (Dr. Dre featuring Knoc-Turn'al) 3:02
- 2. Get ****** Up With Me (Xzibit) 4:31
- 3. My High (Yero) 3:35
- 4. Holla (Busta Rhymes) 4:02
- 5. Bubba Talk (Bubba Sparxxx) 3:48

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493130-1

- Side C
- 1. Good Lovin' (Shaunta) 3:39
- 2. Riding High (Daks featuring R.C.) 4:15
- 3. Gotta Get Dis Money (Soopafly) 4:51
- 4. Don't Talk **** [DX] 4:23

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493130-1

- Side D
- 1. Everytime (Toi) 4:05
- 2. Str8 West Coast [Knoc-Turn'al] 2:54
- 3. No [Joe Beast] 3:34
- 4. The Wash [Dr. Dre & Snoop Dogg] 3:20

www.interscope.com

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HONEYCOMBS & KISSES SWEETER THAN WINE

Stereophonic ST-91501



JIMMIE RODGERS

Stereophonic SIDE

1. WOMAN FROM LIBERIA (Rodgers-Whiting) 1:54
2. THE BANANA BOAT SONG (Burg-ses-Attaway-Belafonte) 2:28 8
3. MARIANNE (Gilkyson-Miller-Dehr) 2:20
4. PUFF (THE MAGIC DRAGON) (Yarrow-Lipton) 3:34
5. JIMMIE BOWON, THE NEWSBOY 2:33
(A.P. Carter)
6. WALK RIGHT IN 1:58
(Cannon-Woods)
(Cannon-Woods)
Arranged and conducted by Milt Rogers roger.

Produced by Randy Wood

OF FAMOUS MUSIC CORPORATION, NEW YORK.



HONEYCOMBS & KISSES SWEETER THAN WINE

Stereophonic ST-91501

Stereophonic SIDE

1. KISSES SWEETER THAN WINE (Campbe !- Newman) 2:16 2. HONEYCOMB (800 Merrill) 2:15
3. WIMOWEH (Paul Campbell) 2:00
4. IF I HAD A HAMMER (Seeger-Hays) 2:13
5. GOD BLESS THE CHILD 2:62
(Holiday-Horzog, Jr.)
6. JAMAICA FAREWELL 2:35
(Lord Burgess)
Arranged and conducted by Milt Rogers
Produced by Randy Wood

Produced by Randy Wood

Arranged and Conducted by Milt Rogers
Produced by Randy Wood

Arranged and Conducted by Milt Rogers
Produced by Randy Wood



46-8008 SIDE A

THE HARPTONES

- 1. WHAT IS YOUR DECISION, 2:15
- 2. GIMMIE SOME, 2:15
- 3. I ALMOST LOST MY MIND, 2:25
- 4. LAUGHING ON THE OUTSIDE, 2:25
- 5. NO GREATER MIRACLE, 2:39
- 6. OO BIDEE OOBIDEE-OO, 2:05
- 7. LIFE IS BUT A DREAM, 2:05
- 8. IT WAS JUST FOR LAUGHS, 2:57

A PRODUCT OF RARE BIRD RECORDS, INC.



46-8008 SIDE B

THE HARPTONES

- 1. SUNDAY KIND OF LOVE, 2:20
- 2. MAMBO BOOGIE, 2:00
- 3. MY MEMORIES OF YOU, 2:57
- 4. I'LL NEVER TELL, 2:30
- 5. LOVE ME COMPLETELY, 2:15
- 6. SINCE I FELL FOR YOU, 2:15
- 7. I REMEMBER, 2:30
- 8. YOU KNOW YOU'RE DOING ME WRONG

A PRODUCT OF RARE BIRD RECORDS, INC.

33rpm STEREO
LUS 3008-A

® 1970

THE FRANK YONCO SHOW



THE FRANK YONCO SHOW

featuring

FRANK YONCO BRIAN GOLBEY THE MEDICINE BOW THE EVERGLADES

KIT CONNOR **BRIAN HATT** Compere-MURRAY KASH

1. White Silver Sands (Matthews) THE EVERGLADES 2. Ballad Of Forty Dollars (Tom T. Hall) FRANK YONCO

3. Everybody's Talking (Neil) FRANK YONCO 4. Too Many Bridges (Haggard) BRIAN HATT

5. Truck Driving Son Of A Gun (Deen, King) FRANK YONCO

6. All Night Man (Parsons) THE MEDICINE BOW

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery SOUTHERN (1), NEWKEYS (2), APRIL (3), BLUE BOOK (4), PETÈR MAURICE (5). RONDOR (6)



THE FRANK YONCO SHOW

featuring

FRANK YONCO BRIAN GOLBEY THE EVERGLADES THE MEDICINE BOW KIT CONNOR BRIAN HATT Compere-MURRAY KASH

1. Travellin' Man (Lane) FRANK YONCO 2. To Be The Wind (Miller) FRANK YONCO

3. My Shoes Keep Walking Back To You (Ross, Wills) KIT CONNOR

4. Mama Tried (Haggard) BRIAN GOLBEY 5. Chokin' Kind (Howard) FRANK YONCO

6. Jackson (Rogers, Wheeler) FRANK YONCO & KIT CONNOR

7. White Silver Sands (closing) (Matthews) THE EVERGLADES

Producer: Gordon Smith Engineers: Brian Hatt & Roger Jeffery LONDON TREE (1, 2, 5), JOY (3), BLUE BOOK (4), UNITED ARTISTS (6), SOUTHERN (7)

DEMAND: series

"THE ROYAL TEENS"

DS - 0010 A



MONO 33.R.P.M.

1 SHORT SHORTS
2 ROYAL BLUE
3 LITTLE TRIXIE
4 WHY
5 ALL RIGHT BABY
6 PLANET ROCK
7 WAS IT A DREAM
8 PRETTY GIRL
9 OPEN THE DOOR
10 SHAMROCK
11 NOT MEANT FOR LOVERS
12 BIG NAME BUTTON
NEMAND RECORD INC.

DEMAND series

"THE ROYAL TEENS"

DS-0010 B



MONO 33.R.P.M.

1 BELIEVE ME
2 HARVEY'S GOT A GIRL FRIEND
3 DOTTIE ANN
4 MAD GASS
5 WOUNDED HEART
6 HANGIN' AROUND
7 MY MEMORIES OF YOU
8 COOLATION
9 MY KIND OF DREAM
10 LEOTARDS
11 LITTLE CRICKET
12 SITTIN WITH MY BABY
DEMAND RECORD INC.



SEND FOR FREE CATALOG



SIDE A COL-LP-5028

- TEARDROPS Time: 2:17
 (Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
- 2. JUST SUPPOSE Tings. 2:21 (Andrews) Andrea Music SESAC
- 3. THE CLOCK Time: 2:28 (Curry-Golder-Binnick Davis) G & H Music-BMI
- 4. BLUEBIRD OF HAPPINESS (Davies-Heyman)
 T.B. Harms-ASCAP
- 5. TRY THE IMPOSSIBLE Time: 2:52 (Curry-Golder) Spinmill & G & H Music-BMI
- 6. BELLS OF ST. MARY (Furber-Adams)
 Chappell & Co -ASCAP

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19572



SEND FOR FREE CATALOG



SIDE B COL-LP-5028

- 1. LONG LONELY NIGHTS Time: 2:44 (Uniman-Abbott-Andrews-Henderson) G & H Músic-BMI
- 2. LONELY ROOM Time: 2:38 (Andrews) Andrea Mus SESAC
- 3. THE FAIREST Time: 2:29 (Lee Andrews)
 Kingsbury Music-BMI
- 4. GLAD TO BE HERE Time: 2:14
 (Calhoun-Henderson) G & H Music-BMI
- 5. MAYBE YOU'LL BE THERE Time: 2:39 (Gallop-Bloom) Triangle Music-ASCAP
- 6. THE WHITE CLIFFS OF DOVER Time: 2:48

COLLECTABLE RECORD CORP. BOX 35. NARBERTH, PA. 19072



THE RIGHTEOUS BROTHERS



POP POWER

1. YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector) 3:50
2. THE WHITE CLIFFS OF DOVER (Burton-Kent) 2:19
3. GEORGIA ON MY MIND (Carmichael-Garrell) 2:37
4. (I Love you) FOR SENTIMENTAL REASONS
(Best-Watson) 2:49
5. YOU'LL NEVER WALK ALONE
(Hammerstein-Rodgers) 2:18
6. JUST ONCE IN MY LIFE
(Goffin-King-Weil) 3:55
P 1967 MGM RECORDS, INC.







THE PTONES n Sunday Afternoon

ON SUNDAY AFTERNOON (F Allen-M Willie) Maureen Music/BMI

Side One



- THAT'S THE WAY IT GOES (M Levy-D Parker-R Cita)

- A B Z Music Corp /BMI

 3 OO WEE BABY (P Winley)
 Nu-Woy/BMI

 4 THREE WISHES (Cita-Burley)
 A B Z Music Corp & A.D. T Enterprises/BMI

 5 THE MASQUERADE IS OVER (Desylva-Brown-Henderson)
 Desylva, Brown & Henderson Inc. /ASCAP

 6. UNTIL THE REAL THING COMES ALONG (ALTERNATE TAKE)
 (S Cahn-S. Chaplin-L.E. Freeman-M Holiner-A Nichols)
 Chappell Music & Anne-Rachel Music/ASCAP

 7. SHRINE OF ST. CECILIA (J Kern-Loveday)
 Hubert J. Brown/ASCAP

 7 registered trademark of Outlet Book



ARPTONES On Sunday Afternoon

Side Two



001098

- CRY LIKE I CRIED (Johnson-Powell)

- Marjorie Music/BMI

 2. WHAT IS YOUR SECRET

 3. IT THIS REALLY THE END JOYTONES (Goldner-Cita)
 A.B.Z. Music Corp./BMI

 4. THAT'S THE WAY IT GOES (ALTERNATE TAKE)
 5. SO GOOD, SO FINE, YOU'RE MINE (R. Cita)
 A.B.Z. Music Corp./BMI

 6. WHAT DID I DO WRONG CAROL BLADES (B. Kornegay-J. Steward)
 A.B.Z. Music Corp./BMI

 7. WHEN WILL I KNOW CAROL BLADES (Silver-Alfred)
 Planetary Music & Jonroy Music Co./ASCAP

rainhow

THE 5 CROWNS

LP 5030A



33 1/3 RPM

1. A STAR

2 COSD LUCK DANLING

3, YOU'RE MY INSPIRATION

4, 19:50 BUS

5, WHO CAN BE TRUE

5. DOW WES BABY

7 ALONE AGAIN

rainbow

records

THE 5 CHOWNS

LP 58308



3 T/3 RPM

- 1. WHY DON'T YOU BELIEVE ME.
- 2 AGAIN
- S. MAN FROM THE MOUN
- 4. YOU CAME TO ME
- S I DON'T HAVE TO MONT NO MORE
- SLABER IT A SECRET
- 1. THE END OF THE GOLD

ON THE CORN E Records

LP-135-A 331/3 RPM 1990



Bobby Diskin & ED ENGEL Production an affiliate of Crystal Ball Records

THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. YOU BABY YOU 2:20
2. RED RED ROBIN 2:19
3. LOVE NO ONE BUT YOU (Acap) 2:21
4. GERELDINE 1:23
5. LORRAINE 2:57
6. GLORIA 2:09
7. SUNDAY KIND OF LOVE 2:00

ON THE CORN Records

LP-135-B 331/3 RPM 1990



Bobby Diskin & ED ENGEL Production an affiliate of Crystal Ball Records

THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. CONEY ISLAND BABY 2. LOVE NO ONE BUT YOU 1:58

3. WHITE CLIFFS OF DOVER

4. BIGGEST MISTAKE 2:44

5. RED RED ROBIN (Acap.) 2:06

6. SHE'S NOT COMING HOME

7. HELENE 2:24



GENE MORMAN PRESENTS

"BE OUR GUEST" (HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 1



GNP 20

- 1. CHARLIE VENTURA "DARK EYES"
- 2. BUDDY DE FRANCO "STAR SAPPHIRE"
- 3. GERRY MULLIGAN "HALF NELSON"
- 4. DIZZY GILLESPIE "MANTECA"
- 5. LYLE MURPHY "CALETA"
- 6. MAX ROACH "SUNSET EYES" CLIFFORD BROWN

OF Z TO A TO A PESENTS

HOLLYWOOD



"BE OUR GUEST" (HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 2



GNP 20

1. LIONEL HAMPTON - "KABA'S BLUES"

2. RENE TOUZET - "MAMBO GUAGUANCO"

3. CORKY HALE - "LONDON IN JULY"

4. MARTY PAICH - "TENORS WEST"

5. BILLY DANIELS - "I LIVE FOR YOU"

6. FRANK MORGAN - "BERNIE'S TUNE"

0 m 2 m 2 5. 6. Fh. 6. Fh. 8 A E S E N T S



HOLLY WOOD.

. U.S. A

4/78







"LET ME KNOW"

Produced by DJ Quik

from the fourth coming album

"The Hi-Life Hustle"

10/21/03

















SIDE A

Let Me Know featuring DJ Quik (Radio Edit) 4:07 Let Me Know featuring DJ Quik (LP Version) 4:07 Let Me Know featuring DJ Quik (Instrumental) 4:07

PRODUCED BY DJ QUIK











SIDE B

I'm Not Your Puppet (Radio Edit) 3:08 I'm Not Your Puppet (Instrumental) 3:08 Bo It 3:11

PRODUCED BY DJ QUIK



Here You Come Again Dolly Parton



Side A Stereo AYL1-4829-A

- 1 Here You Come Again (B. Mann-C. Weill) 2:56
- 2 Baby Come Out Tonight (K. McCord) 3:25
- 3 It's All Wrong, But It's All Right (D. Parton) 3:19
- 4 Me and Little Andy (D. Parton) 2:36

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman

TM(s)® RCA CORP.—MADE IN U.S.A.

P 1977, 1983 RCA RECORDS



Here You Come Again Dolly Parton

Side B Stereo AYL1-4829-B

1 Cowgirl & The Dandy (B. Goldsboro) 3:44

2 Two Doors Down (D. Parton) 3:04

3 God's Coloring Book (D. Parton) 3:10

4 Sweet Music Man (K. Rogers) 3:10

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman

TM(s)® RCA CORP.—MADE IN U.S.A.
® 1977, 1983 RCA RECORDS

PHIL NIMMONS nimmons in nine plus six THE ATLANTIC SUITE Side One



Harbours Islands Tides

SACKVILLE STEREO 2008





Horizons The Dorian Way



BSR 3020

Whitebread



Do The Bump (3:42)

Produced by Debonaire for Fat Cat Productions. Taken from the Bass Mix USA compilation album on BackStage Records



© & ® 1998 BACKSTAGE RECORDS (305) 828-7557 **BSR 3020**

Whitebread



Big Brown Round (3:55)

Produced by Debonaire for Fat Cat Productions. Taken from the Bass Mix USA compilation album on BackStage Records



© & ® 1998
BACKSTAGE RECORDS
(305) 828:7557



NIGHT TRAIN OSCAR PETERSON TRIO

> W-90625 (W1-90629)

1. NIGHT TRAIN 4:50 (Jimmy Forrest) Frederick Music Co. BMI 2. C JAM BLUES 3:23

(Duke Ellington) Robbins Music Corp. ASCAP

3. GEORGIA ON MY MIND 3:42 (Hoagy Carmichael-Stuart Gorrell) Peer Inf'l BMI

4. BAG'S GROOVE 5:12 (Milr Jackson) Wemar Music Corp. BMI

5. MOTEN SWING 2:52 (Buster & Bennie Moten)

Mfd. by
Capitol Records, Inc.
U.S.A.

Once The Control of Meter Control of



NIGHT TRAIN

OSCAR PETERSON TRIO

W-90629 (W2-90629)

1. HONEY DRIPPER 2:23 (Joe Liggins) Northern Music Corp. ASCAP 2 THINGS AIN'T WHAT THEY USED

- TO BE 4:35 (Mercer Ellington-Ted Persons) Tempo Music ASCAP
- 3. I GOT IT BAD AND THAT AIN'T GOOD 5:05 (Duke Ellington-Paul Webster) Robbins Music Corp. ASCAP
- 4. BAND CALL 3:51 (Duke Ellington) Tempo Music ASCAP

Mfd. by

Capital Records, Inc.

U.S.A.

5. HYMN TO FREEDOM 3:30
(Oscar Peterson)
Tomi Music Co. BMI



SONICOIS ON

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

NUMBER Side A

Russell Stepan

SIEREC

121 OIGIL LIVEORES	
Bach-Hess: "Jesu, Joy of Man's	
Desiring"	3:14
Chopin: Etude Opus 10. No. 12	
"Revolutionary"	2:36
Chopin: Etude Opus 25, No. 1	
"Aeolian Harp"	2:35
Chopin: Etude Opus 10, No. 5	
"Black Key"	2:39
© Debussy: "Clair de Lune"	5:15 spc
COPYRIA	17 1978
"GHT 1976 - OPY	AIGH.
©COAYRIGHT 1976 SAC T.M. of SAC All Rights Reserved ®COPY	
THE AIR HIGHTON	



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665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

NUMBER 10 Side B

Russell Stepan

STEREO

TAVORTE ENCORES	
Gershwin: Three Preludes No. 1	1:4
Gershwin: Three Preludes No. 2	3:3
Gershwin: Three Preludes No. 3	
Brahms: Waltz in A-Flat	1:4
Moszokowski: Etude in F	1:2
Mussorgsky: "The Great Gate at	
Kiev''	4:3

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Arise, We Must Be Growing
Aileen and Elkin Thomas

SIDE ONE

ST-1124

1. Are You Ready? (3:30)

2. Georgetown (2:39)

3. Prairie Eagle Song (5:15)

4. Little Boy Blue (5:24)

5. Rocky Mountain

Rainbow (3:42)

Shantin Records P.O. Box 150 Krum, 7+. 16249

CANTH.

e Growing S

Arise, We Must Be Growing Aileen and Elkin Thomas.

SIDE TWO

ST-1124

- 1. Arise, We Must Be Growing (4:27)
 - 2. Blackwater River (4:36)
 - 3. Homecoming Sunday (3:02)
 - 4. Shine On Me (5:03)

Shantih Records P.O. Box 150 Krum, Tt. 16249







ALL IN MYLOVE FOR YOU JIMMY STURR And His Orchestra Vocals By JOHNNY KARAS

ONE SIDE



L. P. 570 JAYGUS PUBL. BMI

- 1. ALL IN MY LOVE FOR YOU
 - (J. HARTFORD) (ARR. H. WILL)
- 2. WHEN I GET TO HEAVEN (J. STURR - H. WILL) (ARR. H. WILL)
- 3. CROOKED MAN POLKA
 - (S. LOPUCH) (ARR. H. WILL)
- 4. MY PAL OBEREK
- (K. MOREY) (ARR. J. STURR) 5. GLORIA - POLKA
 - (G. WISNIEWSKI) (ARR. H. WILL)
- 6. FIDDLIN' FEVER

Oix. of National Police Artists, Inc., Florids, N.Y. 10821



ALL IN MYLOVE FOR YOU JIMMY STURR And His Orchestra Vocals By JOHNNY KARAS

SIDE TWO



L. P. 570 JAYGUS PUBL. BMI

- 1. MATEEKA POLKA (MAJTYKA)
 (J. STURR) (ARR. H. WILL)
- 2. ROSES, POLKAS & WINE
- (L. ZARSKI) (ARR. H. WILL)
- 3. LET'S HAVE A DRINK POLKA
- 4. MARDI GRAS POLKA
- 5. OUR POPE
 - (L. ZARSKI) (ARR. H. WILL)
- 6. PROUD TO BE AN AMERICAN

Oix. of National Polika Artists, Inc., Florids, N.X.





WFC

"GOD KNOWS" by THE WITNESSES FOR CHRIST

WFC-105-A Side 1		331/3 RPM STEREO
1. GOD KNOWS		3:35
2. THE LORD IS N	NY ROCK	3:13
3. BLESSINGS		, 3:38
4. I'D RATHER HAY	VE JESUS	2:50
5. I TOLD JESUS IT	WOULD	
BE ALRIGHT (Sol	o) ·	5:10
6. IT'S A MEAN OF	LD WORLD	2:15
	ecorded at:	

Chicago, Ill.

WFC

"GOD KNOWS" by THE WITNESSES FOR CHRIST

221/ DDA4

WFC-103-b	33 73 K	P/VI
Side 2	STEREO)
î. IF WE EVER	NEEDED THE LORD	2:46
2. GREAT IS TH	IY FAITHFULNESS (Solo)	4:45
3. A QUIET PLA	CE	3:40
4. THROUGH IT		3:30
5. I'LL TRADE A	LIFETIME	4:25
6. ONE OF THES	SE DAYS	2:05

Recorded at: P.S. STUDIOS Chicago, III.

DANNY RIVERA

LPV5-1437 331/3 RPM

R.I.-20163



Distribuido por: Distribuidora Dominicana de Discos, C. por A.

Lado (A)

1-QUIERA DIOS
2-SI ME MIRAN A LOS OJOS
3-TU ALMA GOLONDRINA
4-AHI VA JOSE
5-LO SIERTO ES QUE NO ESTAS
6-VA CAYENDO UNA LAGRIMA

DANNY RIVERA

LPVS-1437 331/3 RPM

R.I.-20163



Distribuido por: Distribuidora Dominicana de Discos, C. por A.

Lado (B)

1-GRACIAS MI AMOR POR TODO

LO VIVIDO

2-LIBERA TU MENTE

3-TE NECESITO

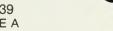
4-JESUCRISTO

5-ESA SERA MI CASA

6-MIS CINCO SENTIDOS



STEREO 33 1/3 RPM G-39 SIDE A



PUBLISHER: **GGREE MUSIC** CAPAC C 1988



WRITTEN AND ARRANGED BY
GLEN JOSEPH
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

MADE IN CANADA

MADE IN CANADA

APPLICABLE

APPLICABLE

MADE IN CANADA



STEREO 33 1/3 RPM G-39 SIDE B



PUBLISHER: **GGREE MUSIC** CAPAC C 1988

STRANGER (CLUB MIX) BY LEON COLDEARO

WRITTEN AND ARRANGED BY

WRITTEN AND ARRANGED BY
GLEN JOSEPH
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

MADE IN CANADA

PRICED OURLICATION OF APPLICABLE.



RON HUDSON

"SOLO"

STEREO 331/3 RPM



1202 LH-17100

SIDE 1

1. BRANDENBURG CONCERTO No. 3 IN G MAJOR FIRST MOVEMENT (6:10)

(Bach)

2. RECUERDOS DE LA ALHAMBRA (3:53)

(Tarreaga)

3. JESU, JOY OF MAN'S DESIRING (2:50)

4. BAILADORA (2:00)

(Bluteau)

5. AIR ON THE G-STRING (3:24)



RON HUDSON

"SOLO"

STEREO 331/3 RPM



1202 LH-17101

SIDE 2

- 1. SOLEARES (3:00)
- 2. EL CONDOR PASA (3:05)
 - (Trad)
 - 3. CLASSICAL GAS (3:00)
- 4. AMONG THE RUINS OF GUATEMALA (4:15)
 - 5. MALAGUEÑA (3:40)
 - 6. MAMONALES (1:40)

MUSI

SIDE A

HMP 0015

Dist. by: **Bay City Music** 2 Church St. Sunshine Plaza Montego Bay Jamaica Phone (809) 952-1970

Stokeys World A Music Published by: **Hess Music** © 1987 5 min., 18 sec. Made in Jamaica Prod. and Arr. by H. Lewis & Nubian For Ho-Ma-Ka Production

BayCity

SIDE B

DISCO

HMP 0015

Dist. by: **Bay City Music** 2 Church St. Sunshine Plaza Montego Bay **Jamaica** Phone (809) 952-1970

Stokeys World



Published by: Hess Music 9 1987 4 min., 54 sec. Made in Jamaica Prod. and Arr. by H. Lewis & Nubian For Ho-Ma-Ka Production

New York
914-667-3341

LIGHT UP THE WORLD

(Nubian)

SISLYN PETERS

OF THIS RECORDING 15 STRUCT

OF THI

BEOWULF A Musical Epic PART I

1. THE MISTS -1:52 2. I SING THE SONG OF BEGINNING - 4:05 3. (a) WHAT'S THAT DIN? - 3:32 (b) WOE! - 1:25

4. (a) FAR AWAY WAS A MAN - 1:25 (b) FANFARE - :12

(c) I CAN SEE YOU'RE HERE FOR GLORY - :42

(d) I'D LIKE TO TRY MY GRIP AGAINST HIM - :44

DAFF 10050



SIDE ONE STEREO



5. BEOWULF YOU'VE PAID THIS VISIT OUT OF FRIEND-SHIP - 1:41 6. (a) LET THE VICTORY BE MINE ALONE - 2:29 (b) MY WISH HAS BEEN GRANTED - 1:42 (c) SO YOU'RE THE GREAT BEOWULF - 1:25 7. TRY - 2:41

VARIOUS ARTISTS

A LEASE

(B) 1974 Daffodil Recerve

(B) 1974 Daf (All selections composed by Wylie/Davies)

BEOWULF A MUSICAL EPIC

SONG OF THE UNKNOWN CHIEF - 3:18 2. (a) INTERLUD (memories of Beowulf's younger days) 1:22 (b) TRY (reprise) 1:27 (c) BEOWULF, YOUR HALL IS GONE - :38 3, FATE MUST DECIDE - 2:58 4. THE DRAGON FIGHT - 4:05 5. (a) CRY, WE ALL DIE - 2:54 (b) IT IS THE END OF MY

DAFF-10050



SIDE FOUR STEREO

EARTH-JOY - 1:20 (c) IN HIS GREAT NEED - :58 6. ALL THE VICTORIES WERE HIS ALONE - 2:36 7. (a) LIFE GOES LIKE THE WIND UPON THE GRASSES -: 56 (b) THE MISTS - 1:08 (c) LISTEN TO THE STORY - 1:27

VARIOUS ARTISTS

(All selections composed by Wylie/Davies) A LEAD

A LEAD

P 1974 Daffodil Recore

All material Pub. by New Malden

Mosic (CAPAC)

Manuaciune By Love

Wen DISTRIBUTED BY Love

WEN DISTRIBUTED BY Love

WEN DISTRIBUTED BY Love

WEND DISTRIBUTED

BEOWULF A Musical Epic

1. THAT IS ALL - 1:10 2. COLD AND LONELY - 8:10 3. (a) ARMLESS, CHARMLESS, HARMLESS GRENDEL - :90 (b) NOW WE CAN LIGHT HEOROT WITH JOY - :53 BY YOUR DEED - 1:07 4. DEATH IS NOT EASY TO

DAFF 10050



SIDE TWO STEREO

HIDE FROM - 2:20 5. (a) DRINK THIS WINE - 1:00 (b) I DID WHAT I COULD - :45 6. THE QUEEN'S SONG - 3:19 7. MAKE THIS MAN YOUR HERO - 3:53

VARIOUS ARTISTS

(All selections composed by Wylie/Davies) Produced by Victor Davies A LEASE OF LOVE P 1974 Daffodil Records Music (CATA All material Pub. by New Malden

BEOWULF A Musical Epic

(a) GRENDEL'S MOTHER - 3:31 (b) HOW WAS THE NIGHT -:61 2. (a) THE JOURNEY - 5:48 (b) HAIL! HAIL! -:52 3. BEOWULF'S FAREWELL - 2:12 4. THE BETTER I KNOW YOU - 1:52

DAFF 10050



SIDE THREE STEREO

5. TIME ROLLS ON - 1:13 6. SAY GOODBYE TO TOMORROW - 3:33 7. (a) SO IT FELL - 1:50 (b) LOOK OUT FOR THE DRAGON - 3:00

VARIOUS ARTISTS

(All selections composed by Wylie / Davies) Produced by Victor Davies A LEASE OF LOVE P 1974 Daffodil Records All material Pub. by New Malden MANUFACTURED BY LOVE PRODUCTIONS LIMITED Music (CAPAC)



A1: CLUB MIX 5:00

A1: CLUB MIX 5:00

A1: CLUB MIX 5:00

Written by Max Martin Publishing by S.I.A.E.

Written by Max Martin Publishing by S.I.A.E.

B1: ANOTHER MIX 5:00 B1: ANOTHER MIX 5:00 Rmm 9912 For licences contact: TEL: 0039 - 02 - 58014131 Remix Mania is a Trade Mark of HITLAND S.r.l. Via Mecenate, 78/A - 20138 Milano - Italy Tel. + 39 02 58014131 R.A. Fax. + 39 02 58014131 R.A. Fax. + 39 02 58014290-58011246





BILLY THORPE STIMULATION

-B. Thorpe-

Publisher: 21st Century Man Music Co./The Grand Pasha Publisher (BMI) Special Version From The Pasha Lp: "STIMULATION" ARZ 37499 Produced by Spencer Proffer and Billy Thorpe Engineer: Larry Brown

331/3 RPM TEREO @ 1981 CBS Inc.

AS 1306 MANUTACTURE ON MANUTACH NEW YORK NA XSM 168325



Dell Bell Bell Bell Bell SIDE 33% NONBREAKABLE HIGH FIDELITY RPM BELL ARCOADS, INC. Songs from Rodgers and Hammerstein's MARCAS REG. MADE NO. FLOWER DRUM SONG Chorus and Orchestra under the direction of JIMMY CARROLL 1. OVERTURE 2. YOU ARE BEAUTIFUL - Wayne Sherwood 3. 102 MILLION MIRACLES - Cely Carrillo and Chorus 4. YENJOY BEING A GIRL - Edna McGriff 5. I AM GOING TO LIKE IT HERE - Cely Carrillo 6. LIKE A GOD - Wayne Sherwood **BLP: 13**

NEW YORK

Bell Bell Bell LP

33% **RPM**

HIGH FIDELITY



NONBREAKABLE

SIDE 2

Songs from Rodgers and Hammerstein's FLOWER DRUM SONG

Chorus and Orchestra under the direction of

JIMMY CARROLL 1. CHOP SUEY - Jean Arnold

MARCAS. REG. MADE NAS. 2. DON'T MARRY ME - Artie Malvin 3. GRANT AVENUE - Edna McGriff VE LOOK AWAY - June Ericson

BELL PROPOS INC. GENERATION - Jean Arnold, Artic Malvin 6. SUNDAY - Edna McGriff, Artie Malvin 7. FINALE

BLP:13 YORK

SWEET SENSATION

PROPERTY OF WRTI

Time: 5:15

Produced by ROBIN GILGEOURS

JA22



MY LOVE IS TRUE

(ROBIN GILGEOURS)

SWEET SENSATION

Music Arranged and Conducted by TONY MCINTOSH ... Distributed by SS RECORDS Phone: (718) 493-2444

SIDE A 45 R.P.M. STEREO SS-849



SWEET SENSATION

PROBERTY OF

Time: 5:15

Produced by ROBIN GILGEOURS

WRT/

SIDE B 45 R.P.M. STEREO SS-849

1122



MY LOVE IS TRUE

(ROBIN GILGEOURS)

INSTRUMENTAL

Music Arranged and Conducted by TONY McINTOSH Distributed by SS RECORDS Prone: (718) 493-2444



DIRETOR (Zuzuca-Zequinha); 6. AGUA DO RIO (Noel Rosa de Oliveira-

Anescar)

Zuzuca:

XSB-985





CARNAVAL (Rubens-Expedito); 6. NEM

VEM (Levo a minha viola) (José Alves-Eduardo Oliveira-Noel Dir. Artística:
Zuzuca

XSB-986

XSB-986

XSB-986

XSB-986

XSB-986

Statement of the state of the s

Side A May :: 05 tmf-060a

Mashonda ft. Game

"BACK OF DA CLUB" (5:41)

courtesy of J Records - 96 bpm

intro(32)

break-1(32)

break 2 (32)

Omarion

"O" (Sweet Dreams Remix) (4:40) courtesy of Sony Urban - 107 bpm

Dreak (32)

Dreak (32)

Dreak (32)

San State of the S FACTOR

> Side B May :: 05 tmf-060b

"BUBALICIOUS" (5:08) courtesy of Universal - 92 bpm lintro(32) break1(32) break 2 (32-32)

Kelly Clarkson

Baby Bash

"SINCE YOU'VE BEEN GONE" (3:58)

courtesy of RCA - 131 bpm

Entro (32)

Dreak (32)

Dreak (32)

Dreak (32)

San State of the S FACTOR



Side C May :: 05 tmf-060c

Various Artists "THE POP-ROCK MEDLEY" EARL (LOSSO)

(LOSSO) (£0£0)

TACIO D

50 Cent

"JUSALILBIT" (5:07)

courtesy of Shady / Aftermath - 97 bpm

Intro(32)

break 1 (32)

break 2 (32-32)

Britney Spears

"DO SOMETHIN" (4:07) courtesy of Jive-130 bpm

Side D May :: 05

tmf-060d

Dreak (32)

Dreak (32)

Dreak (32)

Dreak (32)

CORNER LIFE **PRODUCTIONS**

TRUE PLAYAZ

featuring

BABY of CASH MONEY MILLIONAIRES & Jit

SIDE ONE





Sittin Crates Pub.

- 1. LIL MAMA (DIRTY) ORIGINAL FEAT. JIT
- 2. LIL MAMA (CLEAN) ORIGINAL FEAT. JIT

Executive Producers: Balli & Pump-Up Corner Life Prod. 2000 All Rights Reserved. (305)693-6362 / (305)693-6361 (305)693-6361 (305)693-6362 / (305)693-6361

CORNER LIFE PRODUCTIONS

TRUE PLAYAZ

featuring

BABY of CASH MONEY MILLIONAIRES & Jit

SIDE TWO



Sittin Crates Pub.

1. LIL MAMA (DIRTY) EXTENDED FEAT. BABY & JIT 2. LIL MAMA (CLEAN) EXTENDED FEAT. BABY & JIT

Executive Producers: Balli & Pump-Up
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PIONEER INTERNATIONAL

BEST OF OWEN GREY'S MEDLEY

SIDE A
331/3 RPM
Stereo
P1020-A



Mfg. & Dist. by Pioneer Int'l 3825 Teeswater Malton, Ont., Canada Producer S. Crooks

1.—GIRL WHAT YOU DOING TO ME

2.—MILLIE GIRL

3.—SIMMER DOWN

OWEN GREY

PIONEER INTERNATIONAL

BEST OF OWEN GREY'S MEDLEY

SIDE B
33½ RPM
Stereo
P1020-B

Mfg. & Dist. by Pioneer Int'l 3825 Teeswater Malton, Ont., Canada Producer S. Crooks

1.—YOU DON'T WANT ME NO MORE MEDLEY

2.—SHANK I SHICK MEDLEY

OWEN GREY

NO OF THE RECORDED WORK RESERVED UNAUTHORISED PO



RECORD 1

33袞 (2XEA.675) 1



BOX 70101

1

A TRIBUTE TO SOLOMON

BEETMOVEN

PIANO SONATA NO. 18 IN E FLAT MAJOR, Op. 31 No. 3

1. 1st Movement: Allegro. 2. 2nd Movement: Scherzo (Allegretto vivace). 3. 3rd Movement: Minuet (Moderato grazioso) & Trio—Coda. 4. 4th Movement: Presto con fuoco

SOLOMON (Piano)



MADE IN ST BRITAIN

OF THE DAMES OF THE NAME OF TH

I HE KIND



RECORD 1 33½ (2XEA:4520)



BOX 70101

A TRIBUTE TO SOLOMON

BRAHM

I. VARIATIONS AND FUGUE ON A THEME OF HANDEL, Op. 24 Aria—Variation: (to 25—Fugue

2. INTERMEZZO IN 8 FEAT MINOR, OF 117 No. 4

SOLOMON (Plane)



MADE IN IN BRITAIN







BASEMENTJAXX

EKIC

MIRACLES





FIRE OF THE FAT PEOPLE

REVENGE OF THE FAT PEOPLE THE JACK WALRATH GROUP

ST-221



SIDE 1

1. REVENGE OF THE FAT PEOPLE (5:10)

J. Wairath

2. DUKE ELLINGTON'S SOUND OF LOVE (6:29)

C. Mingus

3. BEER! (8:10)

J. Wairath



REVENGE OF THE FAT PEOPLE
THE JACK WALRATH GROUP

ST-221



SIDE 2

1. SLIDING DOORS (7:58) M. Cochrane

2. PIGGY LOVE (4:42) J. Walrath

3. BLUES IN THE GUTS (6:38) J. Wairath

@ @ 1982 Stash Records



ALVIN CROW & The Neon Angels

SIDE ONE



(NR10868-1)

1. Dynamite Diana 2:48

(Alvin Crow, Lone Grove Music, Inc., BMI)

2. Trouble, Loneliness, and Sorrow 3:33 (Alvin Crow, Lone Grove Music, Inc., BMI)

3. Chains On Me 2:30 (Alvin Crow, Lone Grove Music, Inc., BMI)

4. Faded Love/Maiden's Prayer 3:35 (John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)

5. Roly Poly 2:18
(Fred Rose, Milene Music, Inc., ASCAP)

Pecorgs

6004 Bull Creek Road

Austin. Tetas



ALVIN CROW & The Neon Angels

SIDE TWO



(NR10868-2)

- 1. San Antonio Rose 2:55 (Bob Wills, Bourne Music, Inc., ASCAP)
- 2. (Now and Then There's) A Fool Such As I 2:55 (Bill Trader, MCA, Inc., ASCAP)
- 3. Oklahoma Hills 2:42 (Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. Heart Over Mind 2:43 (Mel Tillis, Cederwood Pub. Co., Inc., BMI)
- 5. Too Lonely, Too Long 2:45 (Jim Owen, Sawgrass Music Pub. Inc., BMI)

 Angel, Pecorgs

 6004 Bull Creek Road

 Austin.





ETTA JAMES

EJ 2A



- 1. AT LAST
- 2. IF I CAN'T HAVE YOU
- 3. ALL I COULD DO WAS CRY
- 4. SOMETHING'S GOT A HOLD ON ME
- 5. FOOL THAT I AM
- 6. MY HEART CRIES
 - 7. TELL MAMA

ETTA JAMES

EJ_{2B}



- 1. STOP THE WEDDING
- 2. DREAM
- 3. MY DEAREST DARLING
- 4. DON'T CRY BABY
- 5. SPOONFULL
- 6. TRUST IN ME
- 7. SUNDAY KIND OF LOVE

STRAKER'S

5 O C A 33 R.P.M.

Prod. By Granville Straker for STRAKER RECORD WORLD, LTD. Pub. Duke Music P.R.S.

GS2801 A
Side One
STEREO
Rec. PLATINUM FACTORY
Eng. Jon Evans-Straker

NEW CLUB MIX PARTY TIME

(K. POPE)

DUKE

Arr. & Conducted by Frankie McIntosh

Music By: The Equittables
Mfg. & Dist. by STRAKER'S RECORD WORLD
242 Utica Ave., Brooklyn, N.Y. 11213
Phone (718) 756-0040-773-9506

STRAKER'S

5 O C A 33 R.P.M.

Prod. By Granville Straker for STRAKER RECORD WORLD, LTD. Pub. Duke Music P.R.S.

GS2801 B Side Two STEREO



Rec. PLATINUM FACTORY
Eng. Jon Evans-Straker

NEW CLUB MIX TREAT YOU WOMAN NICE

(K. POPE)

DUKE

Arr. & Conducted by FRANKIE McINTOSH

Music By The Equitables

Mfg. & D.Sis. by S. RAKER'S RECORD WORLD
242 Utica Ave., Brooklyn, N.Y. 11213

Phone: (718) 756 C040 — 773-9506

THE SIRENS RECORDS

Primitive Piano

101 (26682)



Side 1

BILLIE PIERCE

- 1. Get A Working Man
 - 2. Panama Rag
 - 3. In The Racket

SPECKLED RED

- 4. Dad's Piece
- 5. Early In The Morning 6. Oh Red

THE SIRENS RECORDS

Primitive Piano

101 (26682)



Side 2

DOUG SUGGS

- 1. Doug's Jump
- 2. Sweet Patootie

JAMES ROBINSON

- 1. Bat's Blues
- 2. Four O'Clock



THE
PASSIONATE
MUSIC OF THE
GYPSY CARAVAN
TATA MIRANDO &
HIS SONS

MGF-27512 Side 1



A Custom High Fidelity Recording

(Played by a family of wandering Gypsies)

- 1. RUSSIAN FOLKSONGS 4:45
- 2. CSAK EGY KISLANY 2:23
- 3. DOBRA DOBRA 1:50
- 4. ARMENIAN FOLKSONGS 4:38
- 5. BESSARABYANKA 5:30

TONTANA RECORDS . CHICAGO 1. ILLINOIS



THE
PASSIONATE
MUSIC OF THE
GYPSY CARAVAN
TATA MIRANDO &
HIS SONS

MGF-27512 Side 2



A Custom High Fidelity Recording

(Played by a family of wandering Gypsies)

- 1. BLACK EYES 3:44
- 2. LATZSO DAIJO 4:43
- 3. LE ROSSIGNOL 3:55
- 4. CSEREBOGARE 4:50
- 5. IBOYAN 3:32

TONTANA RECORDS . CHICAGO TILLINGIS

Original Motion Picture Soundtrack IN THE GOOD OLD SUMMER TIME

MCA RECORDS

MCA-39083 MCA 5649



SIDE 1

1. I DON'T CARE - Judy Garland 2:06 (H.O. Sutton-J. Lenox)

2. MEET ME TONIGHT IN DREAMLAND 2:25 ASCAP Judy Garland

(L. Friedman-B.S. Whitson)
3. PLAY THAT BARBER SHOP CHORD 2:22 ASCAP Judy Garland and The King's Men (L.F. Muir-B. McDonald)

4. LAST NIGHT WHEN WE WERE YOUNG 2:52 ASCAP Judy Garland

(H. Arlen-E.Y. Harburg)

6. PUT YOUR ARMS AROUND ME HONEY 2:44 ASCAP
Judy Garland
(A. Von Tilzer-J. McCree)
6. MERRY CHRISTIMAS 2:42 ASCAP
Judy Garland
(F. Spielman-J. Torre)
MGM Studio Orchestra and Chorus
Conducted by Lennie Hayton
BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA.

Original Motion Picture Soundtrack **GOOD NEWS**

1. GOOD NEWS (Tait College) Joan McCracken 2:35 ASCAP 2. HE'S A LADIES MAN Peter Lawford 2:32 ASCAP

MCA RECORDS

MCA-39083 MCA 5650



SIDE 2

3. LUCKY IN LOVE 3:05 ASCAP Pat Marshall, Peter Lawford & June Allyson 4. THE FRENCH LESSON * 2:28 ASCAP June Alivson & Peter Lawford

5. THE BEST THINGS IN LIFE ARE FREE 2:54 ASCAP June Allyson & Peter Lawford

6. PASS THAT PEACE PIPE ** 3:05 ASCAP Joan Mc Cracken

7. JUST IMAGINE June Allyson 2:48 ASCAP 8. THE VARSITY DRAG 2:47 ASCAP

8. THE VARSITY DRAG 2:47 ASCAP
June Allyson & Peter Lawford
All selections written by B. G. DeSylva-L. BrownR. Henderson except * written by B. Comden-A. GreenR. Edens and ** written by R. Edens-H. Martin-R. Blane
MGM Studio Orchestra and Chorus Conducted
by Lennie Hayton

No. Med. By MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL

JUNE BANKAND Sings Selections The Matrice Holdwyn-Mayer Picture MET ME ST. LOUIS

MCA RECORDS

33½ r.p.m. MCFM 2588 MONO

(MCFM.2588A)

YOU AND ME (Rodgers—Hammerstein II) Williamson Mus. Like
YOU AND ME (Rodgers—Hammerstein II) Williamson Mus. Like
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Martin—Blane)
Robbins Mus. Co. Ltd. 6. THE BOY NEXT DOOR
(Martin—Blane) Robbins Mus. Co. Ltd.

JUDY GARLAND
With Orchestra Directed by
GEORGIE STOLL

WORK RESERVED-LINAUTHORISED PUBLIC PERFORMANCE PROJECTION

WILL COMPAND Sings Selections Metros Coldwyn-Mayer Picture THE HARVEY GIRLS

MCA RECORDS

33½ r.p.m. MCFM 2588

MONO (MCFM.2588B)

1. ON THE ATCHISON, TOPEKA AND THE SANTS FE 2. IN THE VALLEY Where The Evenin' Sun Goes Down. S. WALL AND ADD. S. IT'S A GREAT
4. SWING YOUR PARTNER ROUND AND ROUND. S. IT'S A GREAT
4. SWING YOUR PARTNER ROUND AND ROUND. S. IT'S A GREAT
4. SWING YOUR PARTNER ROUND AND ROUND. S. IT'S A GREAT
4. SWING YOUR PARTNER ROUND BRIEF AND WILD WEST (With Virginia O'Brien)
6. THE WILD, WILD WEST (With Virginia O'Brien)
(Warren—Mercer)
Robbins Music Co. Ltd.

JUDY GARLAND

Orchestra and Chorus under Direction
of LENNIE HAYTON

OF LENNIE HAYTON

WORK RESERVED UNAUTHORISED PUBLIC PERFORMANTE BROUND STREET OF THE PROPERTY OF THE PROP The Evenin' Sun Goes Down, 3, WAIT AND SEE (With Kenny Baker).



Caliban 6048.
Original Production



Joan Crawford Walter Huston

RATIN



RECORDS

LOS ANGELES

(33.33 RPM)

ROPPIE RIVERA J MORA All Traby Robbi. 'A J. Mora i. Productions a. Special Thanks i. Marcel Schooler &. Executive Producer: J. PROJESI

This Side

That Sid€)

GROOVE TRACKY* NRG TRACKY*

All Tracks produced, arranged & mixed by Robbie Rivera for Juicy Music *A.J. Mora for D.I.G.I.T.A.L. Planet Productions and Sketch Music (ASCAP). Special Thanks from Robbie To Marcel Schooler @ New Life Management Executive Producer: Javier Lugo





THE **GREAT WHITE HOPE**

SIDE 1



TDL - 5200

ACT 1

SCENES

OF THE STANDARDS STEREO



THE **GREAT WHITE HOPE**

SIDE 6



TDL - 5200

ACT 3

SCENES 3 (CONCLUDED) - 5

STEREO

STER



SIDE 2



TDL - 5200

ACT 1

SCENES 5-7

STEREO

STEREO

STEREO

A OIVISION OF THE CAMPBELL, SILVER, COSEY CORPORTION OF THE CAMPBELL, SILVER,



SIDE 5



TDL - 5200

ACT 3

SCENES 1-3 (BEGINNING)

STEREO

STEREO

STEREO

STEREO

A DIVISION OF THE CAMPBELL, SILVER, COSBY CORPORATION O



SIDE 3



TDL - 5200

ACT 2

SCENES 1 - 4

STEREO



SIDE 4



TDL - 5200

ACT 2

SCENES 5 - 7

STEREO



LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing 33% RPM



STEREO FLPS 1510-A

In einem Polanstaedichen

Ein Maennlein steht im Walde

Ach, da kommt der Gute

Ohne Hemden, ohne Hosen

Zeig mir mal dein Mutterma

'ne Hochzeit ist halfig



LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing 33 ½ RPM



STEREO FLPS 1510-B

In Honolulu

Max, do hast mir was gestohlen

Wenn einer noch en Wünder glaub!

Wenn ewel au gyannachlte flittem

Beim ersten Mal de 1911 noch weh

Das Schoen: te au der Web (Weyer-Chaut)



"GIGANTES DEL POP" - Vol. 34

WITHOUT LOVE (Pace/Livraghi/Mason) 1. RELEASE ME (MITHOUT LOVE (Pace/Livraghi/Mason) 1. IT USED TO BE (Cassano/Conti/Cook/Greenaway/Argenio) 3. IT USED TO BE (Cassano/Conti/Cook/Greenaway/Argenio) 3. 4. QUANDO QUANDO QUANDO (Testa)/Renis/Boone) - 3'15" 5. EVERYBODY KINOWS (We're through) (Reed/Mason) 2'10" - 6. THERE'S A KIND OF HUSH (All over the world) (Reed/Stephens) - 2'51" - 7. THERE GOES MY EVERYTHING (Frazier) - 2'50" ENGELBERT HUMPERDINCK

3. P 1969 - 2, 4. P 1968
1, 5, 6, 7. P 1967 1. RELEASE ME (Miller/Williams/Yount/Harris) - 3'15" – 2. A MAN WITHOUT LOVE (Pace/Livraghi/Mason/Panzeri) - 3'20" – 3. THE WAY

The Decca Records Co. Ltd.

"GIGANTES DEL P

1. LES BYCYCLETTES DE BELSIZ

WORLD OF LOVE (Reed/Masor

(For having loved you) (By

GUITARS (Mills) - 2'40'

Mellin) - 2'50" - 6.

(Belew/Stevenson)

EN

EN

GUITARS (Mills) - 2'40'

Mellin) - 2'50" - 6. 1, LES BYCYCLETTES DE BELSIZE (Reed/Mason) - 3'10" - 2, WINTER WORLD OF LOVE (Reed/Mason) - 3'20" - 3. I'M A BETTER MAN

TAB POR COFASA AVOA AMERICA, S/N - MADRID (27), PERM GAZI.

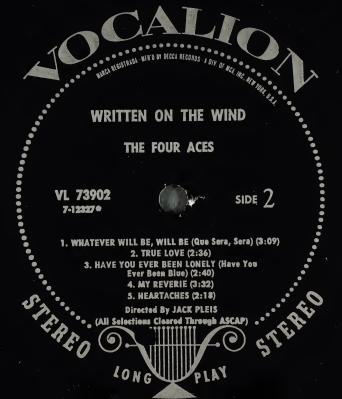


VL 73902 7-12326

SIDE

1. WRITTEN ON THE WIND (2:49) 2. DAY BY DAY (2:52) 3. SOMEBODY ELSE IS TAKING MY PLACE (2:28) 4. HI-LILI HI-LO (2:45) 5. AROUND THE WORLD (2:52) **Directed By JACK PLEIS** (All Selections Cleared Through ASCAP)





SERAPHIM

1-60094 33-1/3

Richard Strauss: Till Eulenspiegel's Merry Pranks, Op. 28 Don Juan, Op. 20

VIENNA PHILHARMONIC ORCHESTRA, WILHELM FURTWÄNGLER cond.

Recorded in Austria

CANITOL MARCA RESIL ALL RIGHTE HE

SERAPHIM

2-60094 33-1/3

Richard Strauss:

Death and Transfiguration, Op. 24

VIENNA PHILHARMONIC ORCHESTRA, WILHELM FURTWÄNGLER cond.

Recorded in Austria



DP P Arkadia 1981 Made in Italy



FE 11

TURE OP. 26 D 644

Direttore: Wilhelm Furtwängler
Berlino, Titania Palast 15.9.1953 ROSAMUNDE OUVERTURE OP. 26 D 644

RISERWATI TUTTI I DERITTI DEL PRODUTTORE POROPRE



DP (P) Arkadia 1981



FE 11 2 M13941 - 33/30

PRE 11 Made in Italy

FE 11 Made in Italy

Franz Schubert

SINFONIA N. 8 IN SI MINORE D 759

"INCOMPIUTA"

1. Allegro moderato
2. Andante con moto

Berliner Philharmoniker

Direttore: Wilhelm Furtwängler

Berlino, Titania Palast 15.9.1953



FREDERICA VON STADE SONG RECITAL Martin Katz, Piano

M 35127 STEREO



SIDE 1AL 35127

© 1978 CBS Inc.

- 1. Dowland: "Come again, sweet love doth now invite" 2:28
 - 2. Dowland: "Sorrow, stay" 4:27
 - 3. Purcell: "The Blessed Virgin's Expostulation" 10:00
 - 4. Liszt: "Die drei Zigeuner" 5:09
 - 5. Liszt: "Einst" :52
 - 6. Liszt: "Oh! Quand je dors" 5:14

COLUMBIA, IMAGE OF VIGINE IN U.S.A.



FREDERICA VON STADE SONG RECITAL Martin Katz, Piano

M 35127 STEREO



SIDE 2BL 35127
© 1978 CBS Inc.

Debussy: Chansons de Bilitis 1. "La Flûte de Pan" 3:00 2. "La Chevelure" 3:57

3. "Le Tombeau des Naiades" 3:12 Canteloube: Chants de France

4. 1) "Auprès de ma blonde" 3:32

5. 2) "Où irai-je me plaindre?" 3:41 6. 3) "Au pré de la Rose" 1:36

7. 6) "D'où venez-vous, fillette?" 2:15 8. CAROL HALL: "Jenny

Rebecca" 3:12

TOD WISA



35023

(XAX-X-200) 331/3
A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE

Band I-Bist du bei mir (No. 25 from "Clayierbüchlein für Anna Magdalena Bach") (J. S. Bach)

Band 2-Einem Bach der fliesst (From "La Rencontre

Imprévue," Act 3) (Dancourt-Gluck) Band 3-Abendempfindung, K.523 (Campe-Mozart)

Band 4-Der Zauberer, K.472 (Weisse-Mozart) Band 5-Wonne der Wehmut, Op. 83, No. I

(Goethe-Beethoven)
Band 6-Litanei (Jacobi-Schubert)

Band 6-Litanei (Jacobi-Schubert) Band 7-Ungeduld (No. 7 from ''Die schöne Müllerin.'' Op. 25)

(Müller-Schubert)

Sung in German
Recorded in Europe

MoNophor 10



35023 (XAX-X-201)

331/3 A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE

Band 1-Der Nussbaum, Op. 25, No. 3 (Mosen-Schumann) Band 2-Aufträge, Op. 77, No. 5 (L'Egreu-Schumann) Band 3-Da unten im Tale (Folk Song.

arr. Brahms) Band 4-Och mod'r, ich well en Ding han! ("German Folksongs," Vol. V, No. 5) (Brahms)

Band 5-Vergebliches Ständchen, Op. 84, No. 4 (Zuccalmaglio-Brahms)

Band 6-Wiegenlied (im Sommer) (Reinick-Wolf) Band 7-Hat gesagt, bleibt's nicht dabei,

Op. 36, No. 3 (From "Knaben Wunderhorn") (R. Strauss) Band 8-Schlechtes Wetter. Op. 69, No. 5 (Heine-R. Strauss)

Band 9-Mausfallen-Sprüchlein

(Mörike-Wolf) Sung in German

Recorded in Europe

MONOPHON1C

harmonia mundi





20'39

FRANTISEK BENDA

Concerto en mi mineur pour flûte et cordes

Allegra molto Andante Allegro

Orchestre du Festival de Paris
Licence Orion
LPL 4421 1Y

LPL 4421 1Y

AUTORISATION. LA BUPLICATION. LA LOCATION. LE PRET. L'OTHER MER. JEAN-PIERRE RAMPAL, flûte

harmonia mundi



IMU 425 GRAVINE UNIVERSELLE



FACE B

(6'15-2'32-6'30-3'20-1'25-2'20-2'40) 25'16

GEORG-PHILIPP TELEMANN

Suite en la mineur pour flûte et cordes

Ouverture - Les Plaisirs Air à l'italienne - Menuet I et II Réjouissance - Polonaise Passepied I et II

JEAN-PIERRE RAMPAL, flûte

Orchestre du Festival de Paris Circlestre du Festival de Paris
Licence Orion
LPL 4421 2Y
LICENSATION. LA BUPLICATION. LA LOCATION. LE PRET. L'OTILIBATION.

ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S "FIRE AND ICE"

MCA RECORDS

MCA-6206 MCA 6690



SIDE 1

1. FIRE AND ICE Performed by Marietta 4:05 ASCAP (Harold Faltermeyer-Tom Whitlock) PRODUCED BY HAROLD FALTERMEYER 2. SKI DANCING Performed by Gary Wright 3:59 ASCAP (Gary Wright) PRODUCED BY GARY WRIGHT

3. HEAVENS FOREVER Performed by Panarama 3:57 GEMA (Hermann Weindorf-Curtis Briggs)

PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS
4. SAILING Performed by Gary Wright 4:42 ASCAP
(Gavin Sutherland)
PRODUCED BY GARY WRIGHT

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Records, Inc.

**RECORDS, INC., 70 UNIVERSAL PLAZA UNIVERSAL CITY, CALLY OF THE PROPERTY PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS

ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S

"FIRE AND ICE"

1. DOWNHILL STUFF Performed by John Denver 2:50 ASCAP (John Denver) PRODUCED BY ROGER NICHOLS P 1986 RCA/Ariola International

2. BACK TO THE MAGIC Performed by Gary Wright and Laurie Alda (Tom Keane-Gary Wright) 4:18 ASCAP PRODUCED BY GARY WRIGHT

MCA RECORDS

MCA-6206 MCA 6691

SIDE 2

3. SNOW CHASE Performed by Panarama 2:13 GEMA (Hermann Weindorf)

PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS 4. THE WAY I FEEL Performed by Gary Wright 3:24 ASCAP

(Gary Wright) PRODUCED BY GARY WRIGHT

5. DREAMWEAVER Performed by Gary Wright 4:19 ASCAP (Gary Wright) PRODUCED BY GARY WRIGHT

6. NEPTUNE SUITE Performed by Panarama 4:41 GEMA

6. NEPTUNE SUITE Performed by Panarama 4:41 GEMA
(Hermann Weindorf)
(Hermann Weindorf)

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Records, Inc.

**RECORDS, INC. 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CANTERSAL PLAZA, UNIVERSAL PLAZA, UNIVERSAL



CHARLY McCLAIN WOMEN GET LONELY

JE 36408 STEREO



SIDE 1

AL 36408

® 1980 CBS Inc.

1. WOMEN GET LONELY 2:44 -L. Rogers - R. C. Bannon-(BMI)/(ASCAP)

2. SOMEBODY'S GOT TO SING THE SAD SONGS 3:08
-C. Black - R. Bourke- (ASCAP)

3. LET'S PUT OUR LOVE IN MOTION 2:33 -B. Morrison - J. MacRae - L. Rogers- (ASCAP)

4. TOO SAD FOR LAUGHIN' 3:07 -B. Morrison J. Zerface - B. Zerface- (BMI)/(ASCAP)

5. I HATE THE WAY I LOVE IT (with Johnny Rodriguez) 3:19 -A. Aldridge- (BMI)

DEMONSTRATION NOT FOR SALE



CHARLY McCLAIN WOMEN GET LONELY

JE 36408 STEREO



SIDE 2BL 36408
P 1980 CBS Inc.

1. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE 2:37

-J. MacRae - B. Morrison- (ASCAP)

2. I DON'T HAVE TO DREAM ANYMORE 3:09
-B. Morrison - J. MacRae- (ASCAP)

3. MEN 2:27 -R. Scaife - J. Hayes- (BMI)

4. SLEEPIN' WITH A DRIFTER 3:11

-J. Hayes- (BMI)

5. ALL BY MYSELF AGAIN 3:12 -B. McDill- (BMI)

DEMONSTRATION NOT FOR SALE





WORLD LEADERS IN RECORDED SOUND 20 GREAT MOVIE THEMES

STEREO SIDE A



RSSD-963/2 (RSSD-963-A)

 THEME FROM "ZORBA THE GREEK"-Enoch Light-(M. Theodorakis) Miller Music Corp. (ASCAP) 2:28

 TENDER IS THE NIGHT (From "Tender is the Night")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:55

 THE SHADOW OF YOUR SMILE (Love Theme From "The Sandpiper")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:36

 PHOENIX LOVE THEME (From "Flight of the Phoenix")-Bobby Byrne-(A. Wilder-G.Paoli) Ludlow Music, Inc. (BMI) 2:53

 CALL ME IRRESPONSIBLE (From "Papa's Delicate Condition")-Enoch Light-(S. Cahn-J. Van Heusen) Paramount Music Corp. (ASCAP) 3:12

RE-PRODUCED FOR TWO-FER'S BY DON THORN

@1973, ABC Records, Inc.





WORLD LEADERS IN RECORDED SOUND **20 GREAT MOVIE THEMES**

STEREO SIDE D ENOCH LIGHT



RSSD-963/2

(RSSD-963-D)

 I COULD HAVE DANCED ALL NIGHT (From "My Fair Lady") (F. Loewe-A.J. Lerner) Chappell & Co., Inc. (ASCAP) 2:36

2. THE SOUND OF MUSIC (From "The Sound of Music")
(R. Rodgers-O. Hammerstein II) Williamson Music, Inc. (ASCAP) 3:18

3. LA DOLCE VITA (D. Verdi-N. Rota) Robbins Music

4. THE DAYS OF WINE AND ROSES (From "The Days of Wine and Roses') (H. Mancini-J. Mercer) Warner Bros.
Music (ASCAP) 3:10
5. THEME FROM "KING OF KINGS" (Miklos Rozsa)

Robbins Music Corp. 3:00

RE-PRODUCED FOR TWO-FER'S BY DON THORN @1973, ABC Records, Inc.





WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO SIDE B



RSSD-963/2 (RSSD-963-B)

 A HARD DAY'S NIGHT (From "A Hard Day's Night")-Enoch Light-(J. Lennon-F. McCartney) Unart Music Corp./Maclen Music Inc. (BMI) 2:44

2. MOON RIVER (From "Breakfast At Tiffany's)-Enoch Light-(J. Mercer-H. Mancini) Famous Music Corp. (ASCAP) 2:51

TONIGHT (From "West Side Story")-Enoch Light-(S. Sondheim-L. Bernstein) G. Schirmer, Inc. (ASCAP) 2:42
 CHIM CHIM CHAREE (From "Mary Poppins")-Enoch

Light-(R.M. Sherman-R.B. Sherman) Wonderland Music Co., Inc. (BMI) 1:53

5. LARA'S THEME (From "Dr. Zhivago")-Bobby Byrne-(M. Jarre) Robbins Music Corp. (ASCAP) 2:53 RE-PRODUCED FOR TWO-FER'S BY DON THORN

@1973, ABC Records, Inc.





WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO SIDE C ENOCH LIGHT



RSSD-963/2 (RSSD-963-C)

- 1. SENTIMENTAL JOURNEY (From "Ensign Pulver") (8. Green-L. Brown-B. Homer) Morley Music co., Inc. (ASCAP) 2:59
- DEAR HEART (From "Dear Heart") (J. Livingston-R. Evans-H. Mancini) Northridge Music, Inc./Warner Bros. Music (ASCAP) 3:15
- Music (ASCAP) 3:15
 3. MORE (From "Mondo Cane") (N. Oliviero-R. Ortolani, M. Ciorciolini-N. Newell) Edward B. Marks Music Corp. (BM) 2:46
- NEVER ON SUNDAY (From "Never On Sunday") (Manos Hadjidakis) Unart Music Corp. (BMI) 3:39
- EXODUS (From "Éxodus") (Ernest Gold) Chappell & Co., Inc. (ASCAP) 3152
 RE-PRODUCED FOR TWO-FER'S

RE-PRODUCED FOR TWO-FER'
BY DON THORN
@1973, ABC Records, Inc.



STANDARDS, VOL. 1 KEITH JARRETT

1-23793



SIDE 1

1. MEANING OF THE BLUES 9:22
(Bobby Troup/Leah Worth) Northern Music ASCAP

2. ALL THE THINGS YOU ARE 7:45
(Jerome Kern/Oscar Hammerstein) T.B. Harms Co. ASCAP

3. IT NEVER ENTERED MY MIND 6:42
(Richard Rodgers/Lorenz Hart) Chappell & Co. Inc. ASCAP

Produced by Manfred Eicher
AN ECM PRODUCTION
ECM 1255
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Marner Communications Company - 3300 Warner Hard.



STANDARDS, VOL. 1 KEITH JARRETT

1-23793



SIDE 2

1. THE MASQUERADE IS OVER 5:57

(Allie Wrubel/Herbert Magidson)

Allison's Music Co./Magidson Music Co./Chappell & Co. Inc. ASCAP

2. GOD BLESS THE CHILD 15:30

(Arthur Herzog/Billie Holliday) E.B. Marks Music Corp. BMI

Produced by Manfred Eicher

AN ECM PRODUCTION

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1. HOLD ME SQUEEZE ME

(M. Brooks)

2. DANCE MIX

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Prod. & Arr. by
J. Isaacs & B. Pitters
Exec Prod.
Herman Chinloy
Time 4:00 mins

SIDE 2

- 1. HOLD ME
 (M. Brooks)
- 2. TOUCH ME AGAIN
 B. Pitters/J. Isaacs

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THE WAY OLD FRIENDS DO

(Benny Anderson & Bjorn Ulvaeus)

(Artwork Music — ASCAP)

CARLENE DAVIS

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IT MUST BE LOVE
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TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

1



SPRO-9798 X100277

THE UNTOUCHABLE ONE

(Tom Cochrane)
Time—4:30
Falling Sky-CAPAC
Recorded at Rockfield Studios, Wales
(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)
33 1/3 RPM
NOT FOR SALE



TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

2



SPRO-9798 X100277

THE UNTOUCHABLE ONE

Time-4:30Falling Sky-CAPAC
Recorded at Rockfield Studios, Wale

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM NOT FOR SALE

1986 Capitol Records, Inc.

Side A:



1. This is the life (main)

2. Clear (main)

our st

Side B:



1. This is the life (clean) 2. Clear (clean)

z. Clear (clean)

our st



BOHUSLAV MARTINU

SEXTET FOR STRING ORCHESTRA

- I. Lento Allegro Poco Moderato
- II. Andantino Allegro Scherzando III. Allegrotto Poco Moderato

ALPS-716-A STEREO



SIDE A 331/3 rpm

PRAGUE QUARTET Bretislav Movotny, Karel Pribyl Jaroslav Karlovsky, Zdenek Konicek Jaroslav Motlik - Viola Sasa Vectomov - Violoncello

I. Poco Allegro
PRAGUE QUARTET
Eva Bernathova - Piano

READORMANCE
AND OF THE OWNER OF THE RECORDED FOR THE PROADCASTING AND COPYING OF THE PROADCASTING AND C



MARTINU PIANO QUINTET

ALPS-716-B STEREO



SIDE B 331/2 rpm

II. Adagio

III. Scherzo, Poco Allegro

IV. Largo. Allegro. Largo, Vivace

AUTHORITION AND OF THE OWNER OF THE RECORDED AND OF THE BROADCASTING AND COPYING OF



Jongen: Symphonie concertante
1. Allegro, molto moderato/II. Divertimento VIRGIL FOX (organ)
PARIS OPERA ORCHESTRA,
GEORGE PRETRE cond. S-1-36984 STEREO 33-1/3

APITOL MARCA

Recorded in France

MFD. BY CAPITOL RECORDS





GIT UP
LOYALTY FEATURING OBJE TRICE
I'LL BE DAMNED
DUDE (SKIT)



MY BAND UR THE ONE 6 IN THE MORNING MORNING
HOW COME

The second s



LEAVE DAT BOY ALONE GET MY GUN BIZARRE (SKIT)

STEVE'S COFFEE HOUSE (SKIT)
D-12 WORLD



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BUGZ 97 (SKIT) GOOD DIE YOUNG KEEP TALKIN (BONUS TRACK)

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"The New Spirit Of Capitol"

Various

1. Little Girl ASCAP 3:20

Steve Miller Band (Steve Mille)

Stereo

2. Jamie BMI 2:40

Hedge & Donna (Hedge Capers)
3. Games People Play BMI 3:33
Jbe South (Joe South)
4. Silver Threads And Golden Needles BMI 2:19
Linda Ronstadt (J. Rhodes-D. Reynolds)
5. July, You're A Woman BMI 3:12
John Stewart (John Stewart)
6. A Little Girl Lost ASCAP 3:24
David Axelrod (David A. Axelrod)
7. Boy Soldier BMI 4:18
Edgar Broughton Band
(R & S Broughton-A. Grant)
(R & S Broughton-A. Grant)

SNP-6 (SNP 1-6)

Side I



The New Spirit Of Capitol"

Various

SNP-6 (SNP2-6)

Stereo



Side 2

Please Don't Worry BMI 4/16 Grand Funk Railroad (Mark Farner)

3. Astron.

Pink Floyo

4. Broke An' Hungry Blyn

Guitar Jr. (E. Shuler & H. Wilson)

5. Innervenus Eyes ASCAP 2:44

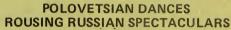
Roo, Bob Seger System (Bob Seger-Pep Perrin-Don Honaker)

6. Red Cross Store BMI 4:48

Mississippi Fred McDowell

(Fred McDowell)

A Subsidiary of Canada Mississippi Red McDowell



SIDE

UINTO ESSENCE

PMC 7067-A

STEREO

BORODIN MUSIC FROM "PRINCE IGOR"

1. OVERTURE (9:56)

2. MARCH OF THE POLOVETZI (4:50)
3. POLOVETSIAN DANCES (14:15)

LOVRO VON MATAČIČ

Conducting

THE PHILHARMONIA ORCHESTRA

(Recorded in England)

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International, Inc. Minneapolis

POLOVETSIAN DANCES ROUSING RUSSIAN SPECTACULARS

SIDE

UINTO ESSENCE

PMC 7067-B **STEREO**

1. MUSSORGSKY

A NIGHT ON BALD MOUNTAIN (10:59)

2. RIMSKY-KORSAKOFF
RUSSIAN EASTER OVERTURE (15:19)

LOVRO VON MATAČIČ

Conducting

THE PHILHARMONIA ORCHESTRA

(Recorded in England)

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MTX NO. ST-DV-949293

REC. NO. 1-14243

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ARTIST __THE BRAND NEW HEAVIES

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TWISTA & THE SPEEDKNOT MOBSTAZ



STEREO 33 1/3 RPM



PR 8721 A SIDE

MOBSTABILITY

(The Album - Clean Version)

1. Intro

2. Crook County (Bone Crusher Mix featuring Newsense) 3. Mob Up

4. Front Porch (Featuring Danny Boy)

5. In Your World (Featuring Christopher Williams)

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TWISTA & THE SPEEDKNOT MOBSTAZ



STEREO 33 1/3 RPM



PR 8721 B SIDE

MOBSTABILITY

(The Album - Clean Version)

- 1. Legit Ballers 5:18
- 2. Mobstability 5:06
 - 3. Party Hoes 4:35

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& THE SPEEDKNOT MOBSTAZ

STEREO 33 1/3 RPM



PR 8721 C SIDE

MOBSTABILITY

(The Album - Clean Version)
1. Warm Embrace 6:18

- - 2. Smoke Wit You 4:26
- 3. Loyalty (Featuring Shock The World) 4:18

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TWISTA & THE SPEEDKNOT MOBSTAZ



STEREO 33 1/3 RPM



PR 8721 D SIDE

MOBSTABILITY

(The Album - Clean Version)

- 1. Motive 4 Murder 6:11
 - 2. Dreams 5:12
- 3. Rock Y'all Spot 5:28

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JUSTANT JUS "\$ 1000 DOLLAR FI











SIDE 1

- 1. Baller 4 Real (street)
- 2. Baller 4 Real (radio)
- 3. Baller 4 Real (instrumental)

Produced by Fiend

For Crack Alley Music/Fiend ent./BMI

For Booking or

More Info Street Customs Management

Mousa Hamdan (504)234-1809

(504)243-1422

fiendentertainment@hotmail.com







SIDE 2

1. Already (street)

2. Already (radio)

3. Already (instrumental)

4. Get Bucked (street)

produced by

Fiend For Crack Alley Music/Fiend Ent./BMI Get Bucked produced by

Odell for dellsong music/medicine men/BMI

For Booking or

More info Street Customs Management Mousa Hamdan (504)234-1809 (504)243-1422





90-second Programs with David Lampel

SIDE ONE



FOR BROADCAST: AUGUST 24 - SEPTEMBER 6, 1981

- 1. Magic Johnson
- 2. Trudie Edwards
- 3. Quincy Jones
- 4. Prof. Everton Barrett
 - 5. Nikki Giovanni
- 6. Alex Haley
- 7. Earl Monroe (rap)

- 8. Ralph McDonald
- 9. Eartha Kitt
- 10. Sugar Ray Leonard
- 11. Minority Journalists
- 12. Sherman Hemsley
- 13. Delores Lowe Friedman
- 14. George Rogers

7. Earl Monroe (rap)

14. George Rogers

Series 20



90-second Programs with David Lampel

SIDE TWO



FOR BROADCAST: SEPTEMBER 7 - 20, 1981

- 1. Skyy
- 2. Dr. Gregory Simms
- 3. Mary Jaynes Paterson
- 4. Carl Joseph (rap)
- 5. Land Grant Colleges
- 6. Susan Taylor
- 7. Lou Gossett, Jr.

- 8. Preston Pearson
- 9. Prince
- 10. Simon Gordine
- 11. Julius Erving
- 12. Traditional Colleges
- 13. Mean Joe Green (rap)
- 14. Franklin Thomas

7. Lou Gossett, Jr. 14. Franklin Thomas

Series 20

Series 20

Nanwood Productions, Inc., 40 East 49 St., NVC Inc.



MALTBY SWINGS FOR DANCERS

RICHARD MALTBY
AND HIS ORCHESTRA

ROULETTE DYNAMIC HIGH FIDELITY







MALTBY SWINGS FOR DANCERS RICHARD MALTBY AND HIS ORCHESTRA

SIDE A:

IN THE STILL OF THE NIGHT (From the film "Rosalie") • WALKIE TALKIE • HONEYSUCKLE ROSE • SPOOKS • IN A LITTLE SPANISH TOWN • COOL CITY SIDE B:

PEANUT VENDOR • LOVER (From the film "Love Me Tonight") • MOANIN' • AUTUMN LEAVES • I GOT PLENTY O' NUTTIN' (From the musical "Porgy And Bess") • MIDNIGHT MOOD

Richard Maltby has always been an explorer, a musical adventurer, who has never stopped searching for new innovations, new horizons in music and sound. It was this way through the many years that he was one of the most sought after arrangers, and it has remained this way ever since he formed his own dance band in 1955. The success of the Maltby band has been its inventiveness, its conformity to the basic elements of a swingin', rhythmic, melodic flavor and powerful dance beat, but its non-conformity of style and adherence to accepted big band techniques. Maltby Swings For Dancers is a superb, new dance collection that lays bare the inner workings of the Maltby band. In this album of seven well remembered standards and five originals, Richard Maltby records for the first time the

sound of contrapuntal writing for the trumpet section, instead of the usual overworked block writing that is used in dance band arrangements. The result as heard on IN A LITTLE SPANISH TOWN, PEANUT VENDOR, I GOT PLENTY O' NUTTIN' and HONEYSUCKLE ROSE is a trumpet section that all seems to be moving separately. Maltby's own description of this contrapuntal sound is that "It's almost like Bach inventions." The trumpet section includes four trumpets, two flugel horns and a bass trumpet played by Frank Rehak. The rest of Maltby's aggregation includes five saxes led by alto sax, Joe Lenza, and alto soloist Jerry Di Angelis, two trombones, bass, drums, guitar and percussion. In pointing out the band's make-up, another interesting and different facet of Maltby's set-up

comes to light. The band uses no piano. Instead, an amplified guitar comes into play and piano solo parts are substituted by other instruments in the band. Casting aside all inside analysis of the Richard Maltby Orchestra, the dancer (and listener too) is concerned with that final, overall sound, that beat, that strong melody line to rely on. The answer is all here. Whether the band is offering their theme, MIDNIGHT MOOD, or COOL CITY, composed and arranged by Bill Potts, or a standard like IN THE STILL OF THE NIGHT, the dancer out on the floor counts first, last and always. Maltby is an explorer who long ago discovered the music formula dancers love. In this set, the band again applies this formula and it is very much in evidence throughout every moment as "Maltby Swings For Dancers."



By utilizing the highest standards of meticulous engineering and electronic techniques this recording has also been designed to play on any stemoptionic equipment giving an equally true, living sound reproduction Stereophonic Equipment Will Not Cause This Dynamic High Fidelity Recording To Ever Become Outmoded!



PRODUCTION BY HIP HOP'S FINEST:

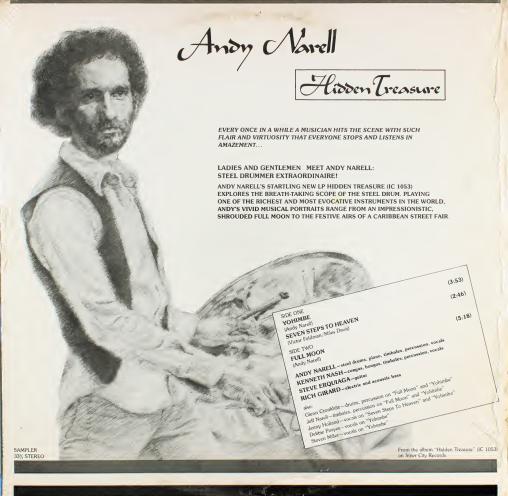
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A welcome relief from the barrage of presently popular fusion juzz - Truly refreshing."

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- Conrad Silvert S.F. Chronicle

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There is a treasure hidden in these grooves. Strongly meritorious,"

- Walrus

-Goodphone

Andry Navell Flidden Treasure

"Inner City has a very unique and very listenable debut album from ANDY NARELL who solos on steel drums. Before you dismiss this project as some kind of novelty schtick, give a listen to Andy's album, "Hidden Treasure" (IC 1053). He tickles those drums like they were a piano keyboard to produce some of the most driving jazz we've caught in a long time. Tracks of interest pop up all over the place, but center your initial attention on "Full Moon," "Yohimbe" and "Seven

> Jack Gold Goodphone

Associate Producer Steven Miller

Design by Suzanne Hill Drawing by Donald Laxinia Mastered by Bob Ludwig, Maiterdisk



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An Enchanted Evening...

THE JAMAICA CONSTABULARY FORCE BAND

CONDUCTOR: CECIL L. WARREN, M.B.E. DIRECTOR OF MUSIC, J.C.F.



An Enchanted Evening...



Port Royal in its long history has been host to the likes of Captain Henry Morgan and his Buccaneers, and that most famous of all British Seamen, Admiral Lord Nelson, In more recent times it. became the cradle of the Jamaica Constabulary Force Band.

It was at Fort Charles, Port Royal in March, 1958 that the Band gave its first performance, under the leadership of Supt. C.T. Beare. Since then the Band has given concerts there every fourth Sunday evening.

The Band travels regularly throughout Jamaica performing both at official and private functions, and has delighted hundreds of thousands of Jamaicans and visitors. Special emphasis is placed on free performances in public places, and the Band has made an invaluable contribution to the police public relations programme.

All members of the Band are trained policemen, and are occasionally called upon to put away their musical instruments and perform regular duties with their colleagues in other Branches of the Force.

The tunes in this the Band's first album, have been carefully selected for your listening pleasure, and may you truly enjoy them.

Alford

Alford

Richard Rodgers

Richard Rodgers

Arr. A.B. Cardoza

Arr. H.G. Buckley

Jerry Bock

Cole Porter

P. Bucalossi

SIDE ONE

The Standard of St. George Bali Ha'i If I were a rich man Some Enchanted Evening Begin the Beguine The Two Imps (Xylophone Duet) Ciribiribin Hawaii Five O Explorer

SIDE TWO

Tribute to Louis Armstrong Arr. John Edmondson The Thin Red Line Maria Elena Coleman Stomp Hawaiian Wedding Song Jamaican Mentos J.C.F. March Jamaica Anthem

Arr. H.G. Buckley James E. Handlon Charles E. King Traditional

ALBUM DESIGN: Moo Young/Butler Assoc. Ltd. PHOTOGRAPHY: Aston Chin A DYNAMIC SOUNDS PRODUCTION 15 Bell Rd., Kingston 11, Jamaica Telephone: 933-9138, 933-9168 Telex Address: Dynsound 2296 Cable: 'Dynasound'

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the musical heritage society inc.

STEREO

1376 MHS 111

VINCENT LÜBECK

COMPLETE ORGAN WORKS

MICHEL CHAPUIS

at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony

VINCENT LUBECK

Complete Organ Works

Side 1:

Prelude and Fugue in G Minor (No. 4)

Prelude and Fugue in C Minor (No. 5) Prelude and Fugue in E Major (No. 2)

Prelude and Fugue in C Major (No. 6)

Side 2:

Prelude and Fugue in F Major (No. 3)

Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7) Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS

at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony

It was near the close of the 17th century that the North German organ school attained its apogee with Buxtehude. How-ever two of his contemporaries merit recognition: his genial student Nikolaus Bruhns who died quite young, and Vincent Lübeck who lived a quite respectable number of years.

Lubeck was born in Padingbüttel, near Dorum, in the Duchy of Bremen, in 1656 (1654 according to some sources). His father, who bore the same Christian name, plied his trade as organist in various North German towns, and it is not known if his origins various North German towns, and it is not known if his origins were in the town whose name he bore. In any case, his son spent the better part of his youth in Flensbourg. The first concrete biographical data concerning our composer is his nomination in 1675 to the post of organist at the Church of Saints Cosmos and Damian in Stade, near Hamburg. At his disposal was an admirable unstrument, completed in 1679 by Arp Schnitger [45] stops, three keyboards and pedal), still preserved today.

He acquired a great reputation not only as a performer and composer, but as a teacher and specialist in problems of organology. In 1702, at the height of his career, he was named organist to the St. Nicholas Church, the first church of Hamburg, where he encountered Arp Schnitger's finest organ.

Lübeck proved worthy of this masterpiece, as Mattheson, writing in 1721, pointed out: "That extraordinary organ . . . possessed an organist who was no less great. But to eulogize a man of such great repute the name Vincent Lübeck alone shuuld suffice, and thus end all panegyric." Lübeck maintained his post until his death, Feb. 9, 1740, but was assisted from 1735 on by his youngest son Vincent (1684-1755). Very few of Lübeck's works have survived, so that the present recording includes all of his known organ works. Without doubt, many works must have been lost, for that an octogenarian organist of such high repute should have written so little for his instrument is highly im-

It is difficult to define a chronology for the seven complete works recorded here. Herman Keller, whose modern edition served as the basis for this recording, established his chronology on the basis of form, the North German toccata with its many fugal sections having evolved steadily toward the dyptich of prelude sections having evolved steachy toward the dypitch of pirtules and fugue used by Bach. This reasoning is not corroborated by the relative merit of the individual works, since the most significant of all, that in G minor (No. 4) consists of no fewer than three fugal sections; the E major and C major works (Nos. 2 & 6) have two, and the three other preludes and fugues have single

The preludes and fugues were probably intended for Saturday Vespers which in Hansiatic cities of that time took on the character of spiritual concerts. These works reveal Lübeck as a virtuoso of the highest order, supreme master of his instrument His pedal passages suffer nothing from comparison with those of Bruhns or Buxtehude, while his musical invention is always interesting, and sometimes absolutely genial. Themes are solidly

drawn, rhythms unceasingly lively and varied, the close-knit yet simple polyphony is unobstructed by occasionally complex solu-tions, while the harmony, at times limpid and diatonic, at times audacious, is always full and striking. Finally, Lübeck reveals himself as an architect of great imagination, allying breadth and grandeur with harmony and proportion

The Prelude and Fugue No. 1 in D Minor is presented as a great tryptich of three equal panels, two toccatas framing a central fugue. The first toccata alternates manuals and pedal, first in broad patterns until the two extensive pedal solos, then in a more limited manner. The constant presence of the initial motive assures the unity of the whole. The subject of the four-voice assures the unity or me whose, in a suspect of the sourcouse fugue is built on repeated eighth-notes such as those often used by Buxehude, and includes a descending leap of a diminished seventh. The pedal participates actively in polyphonic texture. The fugue ends with a homophonic passage and the return of the thorat marks the beginning of the third panel follon-notes of the tocatar amarks the beginning of the third panel with lively rhythmic contrast. The two slow, solemn final measures establish the major mode.

The Prelude and Fugue No. 2 in E Major is the best known and most significant of Lübeck's work, with the exception of No. 4. The initial toccata is striking for its brilliant opening material. The 16th-note theme descends from treble to bass, adjoining an important pedal solo. The first fugue, for four voices, is followed by a brief interlude for manuals alone, a three-voice fugato in agile 16th-notes. More developed than the first, the second fugue, also in four voices, transforms its subject into a rapid Allegro in 3/4 time, while incorporating a counter-subject which is present 'til the end, a grand concluding gesture of three slow and stately measures.

The Prelude and Fugue No. 3 in F Major differs from the others in its sources, its very simple style and restrained scope. Dilects on the survey, its very simple styre and restrained stope. Libeke constructs a depict of perfectly equal proportions. The tocate subject in the opening pedal passage. The four-worker fugues is built on a very lively and plastic subject with a great deal of agogic variety. The homophonic conclusion includes a lengthy toth-note pedal passage.

The Prelude and Fugue No. 4 in G Minor is Lübeck's master-piece, the richest, most amply constructed and most significant in subject matter of all the six Preludes and Fugues. The audacious and complex initial toccata begins with a grandiose and grave invocation. A striking unity of thought is conferred to the entire work by the inflection toward the sub-dominant minor of the ninth measure, corresponding to the identical tonal design of the fugue subject. The final eight measures include a two-voice pedal part, as in the entire first fugue in five voices, a disposition often encountered in the music uf Reincken, but not of Buxtehude. The encountered in the music uf Reincken, but not of Buxtehude. The fugue ends on the dominant, where the second fugue begins. This four-voice fugue varies the subject of the first and includes a lovely, streamlined countersubject. A brief and virtuosic toccata episode, ending with an archaic double leading-tone cadence leads to the final fugue in four parts, a rapid allegro in 3/4, on a rhythmically altered version of the initial subject.

The Prelude and Fugue No. 5 in C Minor is perhaps un The Prelude and Fugue No. 5 in C Minor is perhaps unished or has in some other way come to us incomplete. The prelude displays the typical trains of the 16th-one roccase, each occurse leap. The sumple conclusion codes with a pictury third. The fugue is built on a subject of repeated eighth-ones typical of Lobeck. The concluding adapto conness to rest on the dominant, leaving the work suspended in G major, leaking us to believe a following section must surely have been intended.

The Prelude and Fugue No. 6 in C Major corresponds almost exactly in its four-section formal design to that of No. 2. The opening toccata, with its simple diatonic harmonies, begins with a 16th-note pedal solo, followed by other, briefer solos. The second episode of the following four-voice fugue consists of a fugato in rapid 16th-notes played on the manuals exactly as in the E major work. But the subject and countersubject of the second fugue do not derive from those of the first, and instead of a ternary meter Lübeck writes an Allegro in duple meter, alla breve.

The Chorale-Fantasia on "Ich ruf zu dir Herr Jesu Christ," a grandiose frescoe of 275 measures and one of the longest of the North German school, forms a worthy counterpart to the Nun komm der Heiden Heiland of Bruhns. The virtuosic instrumental writing makes use of crossing hands, a technique much loved by the old Reincken. The nine periods of the hymn are paraphrases the old Reincken. The nine periods of the hymn are paraphrased and elaborated little by little according to a plan, complex perhaps on first viewing, but of remarkable architectural logic. The composition's twelve sections can be regrouped in four paired panels, two by two. The first group (meas. 1-52) consists of four sections of strictly polyphonic and even fugal writing, successively paraphrasing the hist two periods of the hymn. The second group (meas. 53-105) consists of two contrasting sections: a rapid allegro in 3/4 times on the third period of the hymn and a free episode with echo effects on the first two periods (94-105). This ends the first half of the immense dyptich.

The second half, somewhat more developed, paraphrases the The second half, somewhat more developed, paraprases in last five periods of the melody and includes two groups. The first (meas. 106-219) corresponds to the opening group and, like it, consists of four polyphonic and fugal sections based on the periods of the hymn. Similarly, the last group consists of two sections, one based on the last period of the hymn in a lively 3/4 allegoe, the other freely concluding the work in the monumental style of But the work is not recommended solely by its beautiful

architectural qualities; it cloudes us equally through its great wealth of musical invention, exalting an authentic religious sentiment in emotionally penetrating terms. This unique example of Lübeck's organ chorale style causes strong regret that we possess no others from the same pen.

HARRY HALBREICH Translated from the French by James Rich

Stereo records may be played on modern mono equipment.

It is advisable to wipe record with antistatic dust cloth before playing.

the musical heritage society inc.

Recorded by VALOIS

Timines: Side 1: 8:04 - 3:57 - 5:26 - 4:58 / 22:34 Side 2: 2:49 - 12:48 - 6:47 / 20:30

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ULTRA HIGH FIDELITY RECORDING

THIS ALBUM IS A COLLECTION OF SONGS THAT HAVE ALREADY PROVEN THEMSELVES OVER THE LAST FOUR YEARS.

ACTUALLY YOU MIGHT SAY THAT IT WOULD BE RELATIVELY FASY FOR AN ARTIST TO TAKE MATERIAL SUCH AS THIS AND RIDE ALONG WITH IT. SINCE IT ALREADY HAS BEEN SUCCESSFUL THREE OF THESE, "HONEYCOMB," "KISSES SWEETER THAN WINE" AND "WOMAN FROM LIBERIA" WERE ONES LEIRST INTRODUCED. ON RECORDS. ON THE OTHERS I WAS FACED WITH THE TASK OF RECORDING SONGS MADE FAMOUS BY OTHER ARTISTS, BUT DOING THEM IN MY OWN WAY, I THINK WE HAVE ACCOMPLISHED THIS AND FFFL THAT IT'S A VERY GOOD ALBUM, I ENJOYED DOING IT HOPE YOU'LL ENJOY LISTENING.

HMMIE RODGERS

side 1

WOMAN FROM LIBERIA THE BANANA BOAT SONG MARIANNE PUFF (The Magic Dragon)

JIMMIE BROWN THE NEWSBOY WALK RIGHT IN

side 2

KISSES SWEETER THAN WINE

HONEYCOMB WIMOWEH

IF I HAD A HAMMER

GOD BLESS THE CHILD JAMAICA FAREWELL

Arranged and conducted by Milt Rogers Produced by Randy Wood

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MY FAVORITE HYMNS Jimmie Rodgers
Beyond The Sunset, Just A Closer Welk
With Thee, It Is No Secret; Peace In
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JIMMIF RODGERS

JIMMIE RODGERS IN FOLK CONCERT
THOMSELECT TO THE Wayfaring Stranger; John Henry, Everywhere I Look This Mornin'; The Ball Weevil, A Roving; The Midnight Spacial; Summertisme; The Keeper; Did King Cole, Seven Deffodils, Singing Guiters CONCERT **DLP 3496**

DLP 3515



NO ONE WILL EVER KNOW Jimmie Rodgers Jimmie Rodgers
Wolverton Mountein; Born To Lose;
Slow Poke; Al Di La; Leman Tree; Il
Can't Stop Loving You; No Dine Will
Evar Know; Because; It Keaps Right
On A-Hurtlin; The Man Who Shot
Liberty Valance; I'm Gonne Be The Winner: I Love You A DI P 3453



JIMMIE RODGERS PRESENTS THE FAIRMOUNT SINGERS This Lend Is Your Lend; Billy Don't Play The Banjo; Cindy, Oh Cindy; Shi-loh; I'm Just A Country Boy; Sweet Mery Jo

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PIPELINE PIPELINE Pipeline, The Lenasome Road; Tragic Wind; Runewey; Blunderbus, Banzai, Sleep Walk, Night Theme; Weyward Nile, El Conquislador; Riders In the Sky, Last Night



ke; Mapuene; Lovely Hula Hands, e Baech At Wainki, Pegen Love Now Is The Hour; My Tene; Someone, To You Sweatheart, Kalue, King's Saranede; The **DLP 3523**

LAWRENCE WELK OUR WINDER LOVE - VEHICLE THE REASON I'M LIVENS. WHAT WILL MARY SET . . THE FIRD OF THE WORLD ALL I REES TO DO ST DOS AM - - - WALK FORSET DE NOT IT SHALLS ... 22200 DIAL BANK IT DA THE BOSSA MOVA ... BRYTEM OF THE RAIN THEY REMIND HE TOO MUCH OF YOU - I REALLY DON'T WANT TO AMOW -- ALICE IN WOMDERLAND

1963's EARLY HITS Lawrence Welk Lawrence Welk
Dur Winder Lewe: Blame It Dn. The
Bosse Nove. They Remand Me Too Mush
For Nove. They Remand Me Too Mush
John Lewes Blame It Dn. Dn. Dn.
Alice In Wenderland; You'ra Tha Reason I'm Living: Days DI Wine And
Rosses. Welk Right In: The End Of Tha
World: Rightm DI Tha Rain; I Really
Don't Went To Know, What Will May
Say

DLP 3510



1962's GREATEST HITS . Billy Vaught and his Orch.
Telster, I Can't Stop Loving You; The
Londy Bull; Dear Lonely Heeris; Go
Away, Little Girl; Roses Are Red;
Stranger On The Shore; Remblin' Rose,
The Stripper; Born To Lose, Release
Me, Moon River

GRAYY WALTZ - Steve Allen Grayy Waltz; Lovo For Sale, Rinky Dink; Thema: Rebei-'Rouser; Preachermen, Cast Your Feta To The Wind; Yelecty Sax; The Rose And The Butterfly; Whistle Bait; Boss Guite. DI P 3497



TIE ME KANGAROO DOWN SPORT • Pat Boone
Tee Me Kengaroo Down, Sport; I Feel
Lika Cryneg: Deep Are The Roots; More
Than Dnly Friends; Two Little Kisses; I
Meed Someone; A Whole Lotta Water;

DLP 3534



STEREO

RARE BIRED records

THE BEST OF THE Harptones

WHAT IS YOUR DECISION SINCE I FELL FOR YOU LIFE'S BUT A DREAM MY MEMORIES OF YOU

SUNDAY KIND OF LOVE GIMMIE SOME and many other Hits...



STEREO

RARE BIRD records

THE BEST OF THE Harptones

WHAT IS YOUR DECISION SINCE I FELL FOR YOU LIFE'S BUT A DREAM MY MEMORIES OF YOU

SUNDAY KIND OF LOVE GIMMIE SOME and many other Hits...





Musicians

Frank Yonco Kit Connor Vocals Ady Edelstone Guitar **David Marks** Drums Peter Jackson

Bass Piano Tom Parker Produced By: Gordon Smith:

Recording Engineers: Brian Hatt &

Photographer: Arthur Waite Cover Photographed at the Westerner, Manchester Clothes provided By The Westerner. Featuring: Brian Goiby
Frank Yonco The Medicine Bow
The Everglades Brian Hatt Compere: Murray Kash

Welcome to the show! It is the purpose of this album to bring you some of the country sounds that you would hear should you attend one of FRANK YONCO'S personal appearances "The Frank Yonco Show" is odern country music at it's very best. From his recent best selling single, "THE BALLAD OF FORTY DOL-LARS" to brand new songs like, "TO BE THE WIND", this album is great entertainment from start to

finish, Listen especially to Frank's version of "EVERYBODY'S TALKIN" from the film, "Midnight

With Frank, on this album, is his quiar tacking group, THE EVER-LADES and his female vocalist, KIT CONNOR. Also included in the show are three special guest stars name BRIAN GOLBEY, London's great new group THE MEDICINE BOY, and an up and coming new country star BRIAN HATT. Finally, our compete throughout the show is MURRAY KASH.

"The Frank Yonco Show" has been seen by thousands of country fans from London to Tokyo and now it co comes right into your own home!

White Silver Sands
 Ballad Of Forcy D

4. Too Many Bridges
5. Truck Driving Son Of A G
6. All Night Man

Side 2. 1. Travellin' Man

2. To Be The Wind 3. My Shoes Keep Walking Ba To You

4. Mama Tried 5. Chokin' Kind 6. Jackson

7. White Silver Sands (cosing)
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Frank Yonco And The Everglades Country Tonic From The Medicine Bow LUS 3009

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"BELIEVE ME"



THE

ROYAL TEENS

BELIEVE ME"



- 1. SHORT SHORTS Frost Music BMI ... 2.15
 - 2. ROYAL BLUE Admiration Music BMI ... 2.05
 - 3. LITTLE TRIXIE Admiration Music BMI ... 2,15
 - 4. WHY Brunswick Pub. BMI ... 2.10
 - 5. ALL RIGHT BABY Brunswick Pub. BMI ... 2.24
 - 6. PLANET ROCK Brunswick Pub. BMI ... 2.24
 - 7. WAS IT A DREAM 1.55
 - 8. PRETTY GIRL Pamco Music BMI ... 2.05
 - 9. OPEN THE DOOR Admiration Music BMI ... 2.15
- 1. BELIEVE ME Marble Music ASCAP ... 2.30
 - 2. HARVEY'S GOT A GIRL FRIEND Admiration Music BMI ... 2.05
 - 3. DOTTIE ANN Brunswick Music BMI ... 2.25
 - 4. SHAM ROCK Admiration Music BMI ... 2.40
 - 5. WOUNDED HEART Admiration Music BMI ... 2.15
 - 6. HANGIN' AROUND Admiration Music BMI ... 2.18

 - 7. MY MEMORIES OF YOU Nu-way Music BMI ... 2.10
 - 8. COOLATION Salem Music BMI ... 2.23
 - 9. MY KIND OF DREAM Labell Music Ascap ... 2.21

1958 was a very good year for rock 'n' roll. Elvis was hot: The Danleers cooled us off with One Summer Night: The Elegants beamed through our transistors with Little Star: Bobby Darin rocked our Saturday nights with Splish Splish; lerry Butler and The Impressions kept us dancin' close with For Your Precious Love; "Let's Rave On," we shouted with the unforgettable Texan, Buddy

Rock was still young, fun, and dreams sometimes came true during this magical excursion through our musical youth. You could form your own street corner group, practice the harmonies of Dion and The Belmonts with your neighborhood pals, and play your Fender guitar at full treble while picking out lead parts from Chuck Berry and Dale Hawkins recordings.

Some of us were lucky and connected with a hit record all you needed was some talent, drive and good timing

The Royal Teens what a great name. Why didn't I think of that instead of the "Star-Tones?" The Teens connected with one of the biggest novelty rock hits of all time. The song was Short Shorts penned by the group. The Royal Teens hailed from New Jersey-members of the group in 1958 were Bob Gaudio, Tom Austin, Billy Crandall, a fellow named Dalton, plus a chick who fronted with real short shorts on Dick Clark's ABC Beechnut Show on Saturday Night.

The Royal Teens were a talented self-contained rock 'n' roll hand who hit the worldwide non music charts in January, 1958 with Short, Shorts, and later that year scored again with a smooth ballad titled Believe Me when Joey Villa was added as lead singer. Included on this rare album is the original 1958 smash, Short, Shorts, which reached No. 3 on

the Billhoard national survey and stayed 16 weeks in the Hot 100 running Alan Freed, the King of rock 'n' roll disc jockeys, played Short, Shorts nightly throughout New

York City. Dick Clark spun it every afternoon on "American Bandstand" and 1958 was the year of the best looking Short, Shorts in America.

This album includes never-before-released Royal Teen masters, such as Royal Blue, Why. All Right Baby and Sham Rock without words, all cut during 1958-59. Believe Me, the Royal Teens' second biggest hit (released late '58) broke out of the Italian community in San Francisco, and also became No. 1 in Italy.

Good time rock vocals and instrumentals from the late fifties are plentiful in this collection. The Royal Teens are no longer united but their music and style is now preserved on disc-just another happy slice from our 1958-59 musical past. We all grow up-and so did the Royal Teens. Bob Gaudio, piano player and writer, later joined the Four Seasons and in 1964 co-wrote many of the Seasons finest recordings such as Rag Doll and Dawn. He also wrote and produced Frank Sinatra's Watertown album on Reprise in 1969. Al Kooper was another replacement in the Royal Teens; he went on to help form Blood. Sweat & Tears in the late '60s.

We all move in cycles through this world, but the dreams of youth never felt better than 1958 when you could form your own band and get lucky just like the kids from New Jersey with the really neat name-the Royal Teens.

I think I'll play it one more time . . .

DEMAND SERIES 010 MANUFACTURED IN U.S.A. MONO

THE

ROYALTEE

LEE ANDREWS

AND THE HEARTS

featuring their

BIGGEST HITS





LEE ANDREWS & THE HEARTS GREATEST HITS

SIDE A

- TEARDROPS Time: 2:17 (Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
- JUST SUPPOSE Time: 2:21 (Andrews) Andrea Music-SESAC
- 3. THE CLOCK Time: 2:28
- (Curry-Golder-Binnick-Davis) G & H Music-BMI
- 4. BLUEBIRD OF HAPPINESS (Davies-Heyman) T. B. Harms-ASCAP
- TRY THE IMPOSSIBLE Time: 2:52 (Curry-Golder) Spinmill & G & H Music-BMI
- BELLS OF ST. MARY (Furber-Adams) Chappell & Co.-ASCAP

SIDE B

- 1. LONG LONELY NIGHTS Time: 2:44 (Uniman-Abbott-Andrews-Henderson) G & H Music-BMI
- LONELY ROOM Time: 2:38
 (Andrews) Andrea Mus.-SESAC
- 3. THE FAIREST Time: 2:29
 (Lee Andrews) Kingsbury Music-BMI
 4. GLAD TO BE HERE Time: 2:14
- (Calhoun-Henderson) G & H Music-BMI
- MAYBE YOU'LL BE THERE Time: 2:39 (Gallop-Bloom) Triangle Music-ASCAP
- 6. THE WHITE CLIFFS OF DOVER Time: 2:48
 (Kent-Burton) Shapiro-Bernstein-ASCAP

LEE ANDREWS

AND THE HEARTS featuring their BIGGEST HITS

A little over twelve years ago, five high school boys wandered into the offices of a record company.

"We're singers and we'd like an audition," said one of the boys.

The people in the office smiled and chuckled to themselves. They played along with them and asked them to sing. And sing they did. The next day they signed a contract. Within a month they recorded their first song, "Maybe You'll Be There." Lee Andrews and the Hearts were on their way to a star-spangled career. The rest is rhythm and blues history.

The five boys went along singing and in 1957, after a few moderate successes, they hit on "Long Lonely Nights." This was the record that made them. Shortly after, they recorded two other smash hits, "Tear Drops" and "Try The Impossible."

And so they went on their way, playing stage shows and night clubs across the country. After six grueling years on the road, the Hearts had had it. They were tired of the constant traveling and being away from their families. A relationship that had grown up out of childhood had vanished. The Hearts, though still the best of friends, broke up. Their fans were heart-broken.

The five boys just couldn't stay away too long, for two years later they got together again. They revised some of their old hits and were bigger than ever. Wherever they went they helped break attendance records. When the "Oldess But Goodless" craze swept the country, who do you think was on top? You guessed it! Lee Andrews and the Hearts.

We are presenting this album at thi. time, for the many fans of Lee Andrews and the Hearts (Roy Calhoun, Wendall Calhoun, Butch Curry and Larry Magid) who have asked for it.

Today. Lee Andrews and the Hearts travel with their own band and limit the majority of their appearances to colleges. They are probably the hottest attraction in colleges. Time and success have given them the polish and versatility that are given so few performers . . . and so we proudly present . . . LEE ANDREWS AND THE HEARTS.



COL 5028









Side One

You've Lost That Lovin' Feeling

The White Cliffs Of Dover

Georgia On My Mind

[Love Youl For Sentimental Reasons

You'll Never Walk Alone Just Once In My Life

Side Two

Unchained Melody

See That Girl

Ebb Tide **Guess Who?**

Hung On You The Great Pretender

© 1967 Distributed Under License Of MGM Records Inc., Los Anneles, 1954

Righteous Brothers "That's righteous, brother!" wurde Anfang

That's righteous, brother!" wurde Anlang der 60er das neugegründete Gesangsduo aus Kalifornien bei einem Konzert angefeuert – und der Spruch ("Das ist das Wahre, Bruder")

The Fantastic Fox wurde zum Markennamen. Obwohl sie nicht verwandt sind, wurden Bill Medley mit seiner warmen Baritonstimme und Bobby Hatfield warmen Barttonstimme und Bobby Hattheld mill durchdringendem Tenor zur musikali-schen Einheit. In der Gegend um Balboa. Kallfornien, wurden die beiden anfangs die Favoriten der Rhythm- und Blues-Fans, die Little Latin Lupe Lu" zum Renner der Joka-Little Latin Lupe Lu 'Zum' Nontier der loka-len Sendestation und dann in die Hot 100 der US-Charts jubelten. Einmal on top blieben die ungleichen Brüder da: nach ein paar mittelmäßigen Singles gelang innen mit -You've Lost That Lovin' Feelin' im Som-mer '64 der erste Nr.-1-Hit. Nicht zuletzt dank Phil Spectors, des ersten wahren Profiproduzenten der Popmusik, der den Righteous Brothers ein Riesenarrangement besorgte und mit Pomp und Ekstase ihren Erfolg und seinen Sound aus dem Studio stampfte. Von da an war die Sache gelaufen; es erschienen "Just Once In My Life",

es ersibieren "Just Once In My Life", "Unchainen Mehoty" und bald ore nächste Nr.-1-Hit. "(You're My) Soul And Inspiration", wiederum alle uss Spectors Soundschiehe. Kain Popkinstler worher erreichte eine solch richtrucksvolle Beiher von Single-Hist. Top-"LP» und Stargastspielen wie die Righteous Brothers. Darm. Mitte der Güer kamen die Bealtes, überrollten Spector und d'änglach die aufgepulverten Songs des Duos mit einer neuen Pop-Ästhetik in die zweite Reihe. Bie '68 blieben Medley und Hatfield zusammen und trafen eich nach Solo-Tripe Anfang der 70er wieder. Unbestritten gebührt den Righteous Brothers

das Verdienst, den "blue-eyed soul" durch-gesetzt zu haben. Ihr unnachahmlicher, etete erkennbarer Sound eetzte in der Mischung aue Jazz, Goepel, Rhythm & Blues, Rock 'n' and sazz, pough, mynth a bires, hok it holl und Spiritual neue Maßetäbe für die Popmusik. Worin genau das Geheimnis lag, ist schwer zu ergrinden – wie stete, wenn man beim Zuhören eine wohlige Gänsehaut über den Rücken bekommt . . .

Discographie Pop Power:

Polyder ⊙ 2459 309 · (and 3192 250 Polydor ⊙ 2459 302 · 550 3192 239

The Fantastic Medicine Head Polydor ⊙ 2459 310 · 🖾 3192 257

The Fantastic Hollies Polydor @ 2459 801 - 2 3192 901

The Fantastic Osmonds

The Fantastic Pop Power Polydor ⊙ 2459 311 - 52 3192 258 The Fantastic Barry Ryan Polyder ⊙ 2459 306 · 3192 243

The Fantastic Rubettes
Polyder @ 2459 307 - 500 3192 245 The Fantastic Sam The Sham And The Pharaohs

MGM ⊙ 2350 100 - 5 3114 105 The Fantastic Neil Sedaka The Fantastic Shocking Blue

Polydor (> 2459 305 · 53 3192 245 The Fantastic Spotnicks ydor @ 2459 304 · 💷 \$192 241 STEREO 2368 109



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THE LARPTONES CONTROLLED TO TH

MURRAY HILL RECORDS & TAPES

001098

THE GOLDNER RECORDINGS 1956 - 57

Although you wan't find their name on any list of Top 40 pap "hits, "the Harptones remain one of the doo-wap classics. Their first record, "A Sunday Kind OI Love," set the standard for a series of memorable performances ("My Memories Of You," "Life Is But A Dream, "I Almost Last My Mind" et

of) that receive steady oxplay on "aldies" radio stations around the country to this day groups of the era, has removed closer to the various members of the Horptones than perhaps any other writer, here, he adds his thoughts on the group and the recordings on this album

ON SUNDAY AFTERNOON

uring the golden ero of Rhythm and Blues vocal groups (1954-1957), it was common practice for a girl to invite a boyfriend or "main squeeze" to her house on a Sunday oftension. Armed with a stack of 45 RPM records, the teen-aged surfor would engage himself in rementic plays bent on giving the girl the "willies" -o series of tingling, heart-fluttering vibrations induced by the slow, grinding romantic ballods on the record changer

The Horptones, unlike most of their peers, had the advantage of being well-stacked with "Willies"namely William Winfield, William Demosey, William Galfaway and William Brown. This quartetalternately known as Willie, Dempsey, "Dicey," and Billy-combined with Nick Clark of the Five Crowns and Rooul J. Cita (grana accompanist and vacal arranger) to form one of the smoothest vacal quintets of the 1950's Originally known as the Horps, the quintet (or sextet, when Cita doubled as barrione) changed its name to the Harptones to ovaid confusion with a group on Savoy Records

The Harptones - who would become famous in Harlem for their self-rought chareography and for proneering what doo-wop singers refer to as "madern hormony" - had their roots in an amalgamation of two amateur New York City street corner singing groups, one uptown and the other downtown Bill Dempsey had been a member of the Skylarks, who song uptown on West 115th Street (the Skylarks also included two later-day Harptones, Curtis Cherebin and Fred Taylor). Unlike the Harptones, who were signed to a recording contract in 1953 after winning on Apollo Theater amateur right contest with their haunting rendition of a "Sunday Kind Of Love," the Skylarks had been lustily based off the Apollo stage when they screeched and cracked through Taylor's composition of "My Dear Dearest Darling," a street song later recorded by the Five Williams Willia Winfield, meanwhile, had been singing downtown with his brothers and "Dicey" Galloway, using the Manroe Street underpass of the Monhatton Bridge as an enormous outdoor echo chamber

Singers and musicians have always traveled in their own private circles, and in the "50's a special known as doo-wop. It wasn't surprising, then, when the Skylarks and Winfield brothers come together, eventually merging in 1953 under the leadership of vocal arranger Cita, who was well-known in the block community. The charter members of the Harptones, then, were lead tenor Willie Winfield ("the sultan of smooth" and "the artisan of perfect prich"), supported by first tenor Clark, second tenor

Lead singer Willie Winfield has always been known for his perfect pitch and smooth, sweet and bluesy. delivery. Unlike many load singers, however, he never entertained the nation of becoming a solo act. On stage, this man excided a special quality when he song with five friends who had become one big family. Cita would be to one side of the stage on the keys, the four little guys (Demp, Nick, "Dicey" and bass Billy) would be in the middle, and on the apposite side would stand tall, stately, confident Willie Here was smoothness, emotion and power personified—the stronger the harmony, the more dramatically Winheld song, with every phrose accentilated by hand movements. Some lead singers who gesticulated on stace were occused all looking silly and tacky. Willie did it with style and class

Bruce 123 (61)

Bruce 104 (Feb 54)

Bruce 109 (Jul 54)

B/204 I'm Nover Tex-

A / 205 My Memories De You

8/208 It's Just Foe Lauces

AS2010 HIGH FLYING BABY

1001-A | Opposite On You

B. FOREVER MINE

R. Pu Nevro Tox

B Oo Wee BARY

A Lee Is But A Desaw

8. You Know You'ss Down Mr Wrons A 1 Got A Notion 8 It All Depends On You

YOU'RE GONNA NEED MY

On SUNDAY AFTERNOON

HELP SOMEDAY

SCHOOL GIRL

Marie Boogs

SINCE I FELL FOR YOU

A I ALMOST LOST My MINO

B CONDER-CONDER-CO

A. Houry Love

1001-8 Manao Booss A Wer Should I Love You

A LOVING A GIRL LIKE YOU

LP-702 (Dec 56), Warwick LP-2008 (59), Roven BO01

Bruce 102 (Ion 54), EP-202 (Spring 55), Warwick LP-2008

(59), Ropid 1002 (62, RAPID-TONES), Musicnote

Bruce EP-202 (Spring 55), Tip Top 401 (56), Bruce 123 (61)

Bruce 104 (Feb 54), EP 202 (Spring 55), Roven 8001 (62)

Bruce 128 (Mor 55), EP-201 (Spring 55), Warwick LP-2044

Essex 364 (Aug 54, BUNNY PAUL with HARPTONES)

Essex 364 (Aug 54, BUNNY PAUL with HARPTONES)

Paradise 101 (Jun 55) Musicoste (P-800) (63/64)

Murroy Hill LP-000083 (85)

Murroy Hill LP-000083 (85)

Murroy Hill LP-000083 (85)

Murray Hill LP-000083 (85)

Bruce 113 (Oct 54) Musurnote IP-BOO1 (63/64)

(62), Ropid 1002 (62, RAPIDTONES)

Bruce 101 (Dec 53, 45-RPM), Relic LP-5001 (86 re-pressing)

Bruce 101 (Dec 53), EP-202 (Spring 55)

Bruce 109 ((ul 54), £9-201 (Spring 55)

Side One

- 1. ON SUNDAY AFTERNOON
- 2 THAT'S THE WAY IT GOES
- OO WEE BABY
- 4 THREE WISHES
- 5. THE MASQUERADE IS OVER 6. UNTIL THE REAL THING COMES ALONG
- (Previously Unreleased Alternate Take)
- 7. SHRINE OF ST. CECILIA

No sooner would they finish one of their emotionally wrenching slow tunes then they'd be off on an uptempo jump song, complete with the fast-stepping chareography that was another staple of the Harptones stage show. These routines were usually put tagether by "Gentleman" Bill Dempsey and Billy Brown, on eccentric tolent and the most outgoing personality of the group. There were two routines, one for the little guys (Billy and Demp) and another for the rest of the group, and together the streetwise-yetdisciplined footwork approached the level of modern dance. For swandered how two men could dance so fast and still be able to sing harmony. (Showmonship and anstage bravado created a legion of adoring Porty" in 1956 that the debarger Brown had died on untimely death. Young women cried on West 118th

Street as the funeral procession passed his mother's house) It was their unique treatment of the ramartic ballads, however, that set the Harptones aport from other groups. Most doo-wop groups of the period were singing what the name implies-"och" and "wah" nonsense syllobles - but the four-mon Harptone background was singing words. Inspired by the Four Freshmen, Rocul Cito had tought the group a special kind of open-mouthed harmony that repeated or onswered the lyrics of the lead singer, and thus the group's reputation for "madern harmony," bulworked by the strong tenor work of Dempsey and Nicky, awed much to their mentar Cita's tutelage. (This same mony style would also become the trademark of a number of other groups that Cita managed: the Royale Cita Charus, the Joytones, and the Southers--- a Winfield-less quintet from '65.) The Harptones would rehearse at Cita's ground-floor opartment on West 119th Street in Harlem; other groups, including the Volentines, Neons, Wonderers and Justine "Boby" Washington & the Hearts, would visit to help polish their own sounds. There were mights when groups queued up on the steps of his brownstone worting for on opportunity to rehearse

This album marks one of the most popular periods of the Harptones' recording coree; featuring cuts recorded in 1956-57 for George Goldner's Romo/Gee labels-by which time, however the founding members of the group had begun to disband "Discey" Galloway returned from military service to replace Jimmy Beckum (former lead with the Majors, a Brooklyn group), who had previously replaced Galloway for the Paradise label sessions of 1955. (Beckum would return later for a few of the Roma sessions.) Occasionally, the female varce of Harriet "Yon" Williams replaced that of Nick Clark or Bill Dempsey, and can be heard on "Cry Like I Cried," "So Good, So Fine" and the previously unreleased "What is Your Secret?", a song that "fractured" Willie Winfield when he heard it recently for the first time in thirty

The Royale Cito Charus, a mixture of the Harptones male group and the female Joytones (Vickie Burgess, Lynn Daniels and Margaret Moore) can be heard on the released version of "That's The Way It Goes" and the previously unreleased "Its This Really The End?" Vickie Burgess is the lead singer on the latter song, and also served as lead singer for the Charmers' 1954 Central-label recordings of "The Beating Of My Heart" and "Tany My Darling " (Vickie was part of a clique of singers who hung around Manhotton's 115th-through-118th Streets in the mid-1950's, including the Harptones, Joylones, Five

Side Jus

- 1. CRY LIKE I CRIED
- 2. WHAT IS YOUR SECRET
- (Previously Unreleased) 3. IS THIS REALLY THE END-The Jayrones
- 4. THAT'S THE WAY IT GOES
- (Previously Unreleased Alternate Take)

the Willies Winfield, Dempsey, Golloway and Brown show

3255 West Is Your Secret

(vees. 10)

Anna 13 Et 15, 1957

3265 CRY Lax I Cesto

October 7, 1957

3256 UNTIL THE REAL THING COMES

3266 There Tue Real Turns Course

ALONG (VERSION III)

3267 So Good, So Fine, Be May

(VERSION III) 3268 West Is Your Score

foreside IIII

Worwick LP-2008 Gold Hits Worwick LP-2025 Best of the R&B Groups

(9) 1988 A.B.Z. Mayor Corn

Various Artest LP's Listed Above

Gee LP-702 Teenoge Party

Nusscraft LP-600 Memories Of The Past, Volume 1

Roulette LP-114 Echoes Of A Rock Era: The Groups

Roulette LP-25191 Murray The K & Jackie The K. Golden Gossers For Hend-Holding Roulette LP-25207 Golden Goodies, Volume 1

MURRAY HILL RECORDS, 225 Park Avenue South, New York, N.Y. 10003.

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MusicrotelP-8001 Paragons Meet The Horptones

Worwick LP-2044 More Gold Hits, Volume 2

MURRAY HILL

- 5. SO GOOD, SO FINE, YOU'RE MINE
- 6 WHAT DID I DO WRONG----Corol Blodes
- 7. WHEN WILL I KNOW---Corol Blades

Crowns, Orditers et al. She was also rumared to have been the apple of Clyde McPhatter's eye on the Drifters' 1954 recording of "Eucille.") The collector's gern on this album is the original version of "Thor's The Way It Goes" as it was rehearsed and sung, over and over, in Cita's house by the original group—Wilfie, Dempsey, "Dicey," and Billy-and Jimmy Beckum Beckum was always a frustrated lead singer, you can hear someone.

perhaps George Goldner, tell Jim to "shut up" on the "Three Wishes" session. His high nate is barely discorrible above the rest of the harmony of the clase of "That's The Way It Goes." The o'burn closes with two songs led by Carof Blades, a 12-year-old female Frankie Lyman soundalike. "Orcey," Billy and Willie provide the foundation of the harmony, Dempsey and Jimmy do the folsetto floaters a la the Flamingas on "What Did I Da Wrang." "When Will I Knaw" is an uptempo jump

culled from the sangbook of the Teenagers and Valentines. To paraphrase the late Tommy "Dr Jive" Smalls, who often featured the Harptones on his stageshows. at the Apollo Theater, "sit back and relax on a Sunday afternoon, from three-oh-five to five-three-oh, it's

Putt George

This compilation of the Horptones' Rama/Gee output complements their earlier recordings for Bruce Records, 1953-55, Porodise Records, 1955, and Andrea/Tip Top Records, 1956-all of which are currently available elsewhere. The Paradise recordings can be found on the Murray Hill box set "Old Town Doo Wap" (#000083), while all the Bruce. Andrea and Tip Top recordings are contained an a point of Horptones anthologies issued by Relic Records of New Jersey. We highly recommend that you check your local states for Relia's "Galden Groups" series of label-arrented LPs to hear more of the knest vocal group recordings of the '50's and early '60's.

> teformation concerning Phil Groid's book They All Sana On The Corner can be obtorned from Phillip Dee Feterraises Box 56, Port Jefferson, N.Y. 11777.

Original recordings produced by George Goldner Ruissue compiled and produced by Bob Hyde and "Little Walter" DeVenne Remostering by Rich LePage Jocket design by Michael Chesworth Photographs courtesy of Phil Graig and The Michael Ochs Archives, Venice, California. Special thanks to Arthur Berlowitz

Gee 1045 (Nov 57), Roulette LP-25207 (Jun 63)

Gee 1045 (Nov 57), Roulette LP-114 (72)

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-SESSIONOGRAPHY-

1030	Scноот Вох	Old Town 1030 (Oct 56, RUTH McFADDEN)
1956		
	WHAT IS YOUR OCCISION	Andreo 100 (c. Jun 56), Mussicnote LP-8001 (63/64)
	Gimmi Somi	Andrea 100 (c. Jun 56), Musicrote LP-8001 (63/64)
	My Memories Or You	Tip Top 401 (Sep 56), Gee LP-702 (Dec 56)
May 2	, 1956	
	Symaol Of Love	Romo 204 (Aug 56, MABEL KING with RAOUE CITA (HORUS)
	Git, West A Bor	Romo 202 (Jun 56, JOYTONES)
3105	IS THIS REALLY THE END	Romo 202 (Jun 56, JOYTONES)
Augusi	7, 1956	
	THREE WISHES	Romo 203 (Aug 56), Gee LP-702 (Dec 56)
3124	WHAT IS YOUR SECRET	
	(vers. 1)	UNRELEASEO
	I GOT A FINE LITTLE GIRL	UNFINISHED
	SECOND HAND LOVE	Romo 204 (Aug 56, MABEL KING with RACUL CITA CHORUS)
	THAT'S THE WAY IT GOES	Romo 203 (Aug 56), Roulette LP-114 (72)
Septem	ber 11, 1956	
	ON SUNDAY AFTERNOON	Roma 214 (Nov 56), Rasilatte LP-114 (72)
	SHRINE OF ST. CECILIA	Ramo 221 (Feb 57), Roulette LP-25207 (Jun 63)
3183	Oo Wee Basy	Romo 221 (Feb 57)
Octobe	26, 1956	
	THE MASQUERAGE IS OVER	Romo 214 (Nov 56), Roulette LP-25207 (Jun 63)
	My Fooush Heart	Romo 215 (Jon 57, JOYTONES)
3169	DOMAL OSWIL	Romo 215 (Jon 57, JOYTONES)
Leto (October, 1956	
	WHEN WILL ! KNOW	Gee 1029 (Feb 57, CAROL BLACES)
3171	What Dio I Do Wrong	Gee 1029 (Feb 57, CAROL BLACES), Roulette LP-114 (72
Januar	y 17, 1957	
3254	So Gogo, So FINE, BE MINE	
	(VIRSION I)	UNRELEASED

RAINBOW RECORDS PRESENT

FIVE CROWNS



FEATURING THE ORIGINAL RAINBOW RECORDINGS OF

A STAR YOU'RE MY INSPIRATION WHY DON'T YOU BELIEVE ME YOU CAME TO ME KEEP IT A SECRET WHO CAN BE TRUE ALONE AGAIN AGAIN

AND MANY OTHERS



THE FIVE CROWNS THE RAINBOW SESSIONS

The New York-based r&b vocal group of the early fifties known as the "Five Crowns" has acquired a mystique through the years which has far surpassed the meager record sales and radio play which initially greeted the group's recordings. Perhaps the ethereal, distinctive tenor sound of the 5 Crowns became more mysterious when it was inextricably linked with the scratchy red vinyl of their Rainbow 45's. Or it may be that the scarcity and increased value of the 5 Crowns' Rainbow and Old Town wax efforts made the group seem to be more that it really was; yet another in the myriad of 50's black vocal groups who started their career by singing on ghetto stoops and street corners and consciously imitating the classic performances by the Orioles, Five Keys, and Ravens. Since most of the 5 Crowns' records were sold on 78rpm to a mostly black urban audience, their 45's have always been very hard to find even at the inception of r&b record collecting with Slim Rose's Time Square Records in 1959. "You're My Inspiration," their first record for Rainbow and probably their biggest seller, was fortunately issued on 45 on the kind of red vinyl pressing which appeals to many collectors and seems to enhance the relative merit of the songs contained on such pressings

In any case, it's sure that the five young friends from Harlem - Doo Green, Wilbur "Yonkie" Paul, James "Poppa" Clark, John "Sonny Boy"Clark, and Claudie "Nicky" Clark (the last three were brothers!) who comprised the 5 Crowns did not see themselves as particularly mysterious when they signed a Rainbow recording contract in July 1952. Cashbox magazine for July 19, 1952 mentions "You're My Inspiration" and Lover Patterson, the group's longtime manager who helped write many of their songs. One thousand copies of "A Star/ "You're My Inspiration" (Rainbow 179) were concurrently shipped to Kansas City and St Louis, both unlikely markets for a recording by an unknown group from Harlem. The 5 Crowns were probably listening to the 5 Keys' classic ballad "I Hadn't Anyone Till You" and the Orioles equally vintage "Barfly," both of which were garnering much r&b airplay in the early summer of 1952. By October 4th., the 5 Crowns' initial platter was#9 on the N.Y.C. r&b chart, competing with the Clovers' "I Played the Fool," Little Walter's "Juke" (#1 in Chicago), and the Checkers' King waxing "Flame in My Heart

Eddie Heller's Rainbow label was making a full-scale onslaught into the r&b wars in 1952. Based at 767 Tenth Avenue in the heart of New York's 50's record row, Rainbow was able to get strong local airplay from Ralph Cooper on WOV and Dr. Jive on WWRL (these records never received any pop airplay whatsoever). Although "You're My Inspiration was still selling and had reached #8 in Philadelphia by December 13 1952, the 5 Crowns' second disc "Who Can Be True"/"\$19.50 Bus (Rainbow 184) was reviewed by Cashbox on November 22, 1952. By this time, the 5 Crowns were attracting a lot of attention with their unusual tenor blend. All of the voices were tenors, except for that of Dock Green which was a baritone and could also handle bass. "Who Can Be True" never sold enough to be issued on a 45; the group's third record "Keep It a Secret"/"Why Don't You Believe Me" quickly followed in late December of 1952. Since the Orioles had just offered their r&b version of Jo Stafford's "You Belong to Me" with some success, it was natural that the 5 Crowns might try Stafford's big pop hit "Keep It a Secret coupled with their version of Joni's James's first smash, "Why Don't You Believe Me?" Christmas, 1952 was also marked by the Diamonds "Beggar For Your Kisses" on Atlantic, Fats Domino's "How Long" on Imperial, and Jesse and Marvin's L.A. smash "Dream Girl" for Specialty Issued on red and black plastic, "Keep It a Secret" became an instant collector's item as it quickly vanished into obscurity.

Although the 5 Crowns' next Rainbow record "Alone Again/"I Don't Have to Hunt No More," issued as Rainbow #206 in late March, 1953 didn't sell either, the r&b group harmony sound was getting stronger and stronger. The Crickets' "You're Mine' was #8 in N Y.C. in March, "Be True" by the Vocaleers #5 in Harlem, and a new Chicago "bird" group called the Flamingos had just bowed on Chance with "If I Can't Have You." The 5 Crowns probably recorded "Again," "Good Luck Darling," "The Man From the Moon,"and "At the Fair" for Rainbow during this period. These songs were discovered on unreleased demos many years later and, according to Dock Green, the group recorded only four sides initially for Rainbow before leaving the label after a dispute with Heller (They returned for #202, 206, and 990, according to Green).

According to Cashbox for July 18, 1953, Old Town, a New York City label headed by Cosnat distributor salesman Hy Welss (he pushed the 5 Crowns' Rainbow records to his uptown accounts), had signed and cut the 5 Crowns, who "had good sides with Rainbow." "You Could Be My Love" backed with another version of "Good Luck Darling" was the first of the group's two Old Town releases in the late summer of 1953. (The second, "Lullabye of the Bells/ "Later Later Baby" was issued in February, 1954.)

Since Nicky Clark had left the group to sing with the Harptones (there was always a very close association between the two groups; they grew up and sang in the same Harlem neighborhood), the 5 Crowns reformed in late 1955 to record "Do You Remember" and "God Bless You" for Gee, Dock Green was always constant as baritone, and the group had previously done "You Came To Me" and "Ooh Wee Baby" (#990, with Wilbur Paul on lead) for Rainbow's r&b subsidiary, Riviera Records, in February, 1955. The complicated history of this record included a later re-issue on Rainbow (#335), one pressing of which credited the group as the "Duvals." Although Lover Patterson managed a short lived group called the Duvals, the 5 Crowns don't remember

Although the pink Riviera pressings (the drawing on the label looks like the George Washington Bridge and may allude to Bill Miller's famed Riviera nightclub, which was located on the Jersey side of the Hudson in the mid-fifties) are sought-after collector's items, they did not sell either, and the 5 Crowns eventually turned into the "Popcorn Willie" group for Caravan and Transworld and then, simply the Crowns with their "Kiss and Make Up" regional hit for Doc Pomus's R&B label. James Clark, the original lead on the group's earliest Rainbow ballads, and Dock Green (with the addition of Elsbeary Hobbs, Charlie Thomas, and Ben E. King) were spotted at the Apollo Theatre by George Treadwell who immediately made them the new Drifters (Treadwell owned the name and could hire and fire at will). Clark and Green thus were part of the "There Goes My Baby" session, and with the historic addition of strings to r&b harmony, one era had ended and a new one was about to begin. The mysterious 5 Crowns had in fact transcended their mundane origins to be transformed into one of the top groups of the early sixties,





- 2. GOOD LUCK DARLING (UNR)
- 3. YOU'RE MY INSPIRATION
- 4. 19:50 BUS
- 5. WHO CAN BE TRUE
- 6. OOW WEE BABY
- 7. ALONE AGAIN

- 1. WHY DON'T YOU BELIEVE ME
- 2. AGAIN (UNR)
- 3. MAN FROM THE MOON (UNR)
- 4. YOU CAME TO ME
- 5. I DON'T HAVE TO HUNT NO MORE
- 6. KEEP IT A SECRET
- 7. THE END OF THE FAIR (UNR)
- (UNR)=UNRELEASED

AN EDDIE GRIFS REPRODUCTION A DONN FILETI ENDEAVOR

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MASTERING AT VARIETY STUDIOS, N.Y.

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DOCK GREEN & TOMMY EVANS OF THE DRIFTERS IN 1964

THANKS TO BOB LEVINSON FOR MAKING THIS ALBUM POSSIBLE

> rainbow records

5030

The Excellents

"Go Bob Bob Bob bin, Along"











The Excellents

"Go Bob Bob Bobbin' Along"

SIDE A

- 1 You Baby You (2:20)
- (Patterson-Vastola) Patricia Music BMI
- 2 Red Red Robin (2:19)
- (Harry Woods) Bourne Inc. Ascap
- 3 Love No One But You Acappella (2:21) (Clowney - Winley - Jesters) Ninny Music BMI
- 4 Geraldine (1:23)
 - (Excellents) Previously Unreleased
- 5 Lorraine (2:57)
- (Excellents) Previously Unreleased
- 6 Gloria (2:09)
- (Navaro) Ben-Ell Music BMI Previously Unreleased
- 7 Sunday Kind Of Love (2:00)
- (Leonard Bell-Rhodes Prima) MCA Music Ascap

SIDE B

- 1 Coney Island Baby (2:08)
- (V. Catalano P. Alonzo) Original Music BMI 2 - Love No One But You (1:58)
- (Clowney-Winley-Jesters) Ninny Music BMI
- 3 White Cliffs of Dover (1:38)
- (Burton, Kent) Shapiro-Bernstein Ascap
- 4 Biggest Mistake (2:44) (Excellents) Alt. Version of Crystal Ball LP #124 Release
- 5 Red Red Robin (Acap.) (2:06)
- (H. Woods) Bourne Inc. Ascap
- 6 She's Not Coming Home (2:03)
- (The Excellents) Previously Unreleased 7 - Helene (2:24) Previously Unreleased
- (J. Kuse) Star Fall Music BMI Orig. Acappella Version

Special Thanks To The Group For the Use Of Their Demos. Produced By: Bob Diskin and Ed Engel

For On The Corner Records An Affiliate of Crystal Ball Records Thanks to Steve Dworkin For Mastering

The Excellents were first formed in early 1960. The members consisted of John Kuse - lead and second tenor, George Kuse - first tenor, Phil Sanchez - falsetto, Joel Feldman - baritone, Denis Kestenbaum lead, baritone and second tenor and Chuck Epstein - bass. They came from the Bronx and all members attended Christopher Columbus High School except for Chuck Epstein who attended DeWitt Clinton.

audi dus Unisupper Continuo Figure 2 de de la Capacita del Capacita de la Capacita de la Capacita del Capacita de la Capacita del Capacita de la Capacita de la Capacita de la Capacita del Capacita de la Capacita del June 1951. Denis Kesterbaum angs lead on both sides. This record received on promotion and was piaged on radio only by Slim Rose on his Times Square radio show. In January 1962 the Excellents were given a song written by Catalano and Alonzo to work out an In January 1962 the Excellents were given a song written by Catalano and Alonzo to work out an

arrangement. This song "Coney Island Baby" the group figured would be the flip side of their next release. The Excellents had already planned on their own uptempt treatment of the Cleftones "You Baby You" to be the "A" side. The group recorded these two sides in February 1962 and they were released on Blast Records, a division of Sincialir, in April. The record company started promoting "Coney Island Baby" and it won Murray the K's "Boss Record Of The Week" contest. John Kuse sings lead on this side.

The Excellents started to make personal appearances when a contract dispute broke out between the group and the record company in June 1962. The group and Sinclair Record Corp. parted. Sinclair Record group aire der record company in come lace. The group and cancer record corp parest. Since in record corp, knowing they had a potential hit on their hends got a replacement group to go out in place of the original Excellents and do shows "by synching" to the record. This group was from Brooklyn and had previously recorded for the Envoy record label as the Ultimates. This substitute Excellents group did record for Blast Records." I Hear A Rhapsody b/w "Why Did You Laugh" as the Excellents. These two sides do not appear on this album because they were not recorded by the original group. The Ultimates consisted of Gary Allen, Carlos Mirenda, Neil Bernstein, Donald Scheer and Dave Strum

In 1983 the **Excellents** recorded some demos for Lou Cicchetti of Cousins Records fame. These previously unreleased eides "She's Not Coming Home" with John Kuse on lead and "Currains" with Princhez on lead are presented on this album. Also "Biggest Mistake Of My Life" with John Kuse on lead previously released on a Crystal Bell Lp is also included

In 1964 Bobby Miller owner of the Bobby and Old Timer lebels released "Sunday Kind Of Love" and "Helene" es the Excellons on hie lebels. These two sides recorded in 1960, ere demos he purchesed from the original **Excellents**. Bobby edded instruments to "Helene" but on this elbum you'll heer the original eceppelle demo. Denie Kestenbeum sings leed on "Sundey Kind Of Love" end John Kuse does likewise on

Other early aceppella demoe recorded in 1960 - 61 are presented on this album. They are "Gloria" and "Geraldine" feeturing John Kuee, "White Cliffe of Dover" feeturing Chuck Epstein, "Red Red Robin" end "Love No One But You" feeturing Denis Kentenbeum.

In 1987 "Coney Island Beby" wee voted number 43 on WCBS-FM New York'e Top 500 Records Of All Time" contaet. In 1989 it was voted number 69. This elbum represents ell the recordings of the six men Excellents, from the Bronx, who beceme famous singing about a place in Brooklyn,

By Robert "Brooklyn" Diskin

ON THE CORN

LP #135

An Affiliate Of Crystal Ball Records



"BE OUR GUEST"

HIGHLIGHTS FROM 12 GNP ALBUMS

SIDE I		SIDE 2			
CHARLIE VENTURA	"DARK EYES," from "Charlie Ventura in Concert" GNP I Featuring: Jackie Cain, Roy Kral, Benny Green, Conte Candoli, Boots Mussilli, Kenny O'Brien, Ed Shaughnessy	LIONEL HAMPTON	"KABA'S BLUES," from "Lionel Hampton with the Just Jazz All-Stars" GNP 15 Featuring: Charlie Shavers, Willie Smith, Corky Corcoran, Milt Buckner, Slam Stewart, Jackie Miles, Lee Young		
BUDDY DE FRANCO	"STAR SAPPHIRE." from "Buddy De Franco Takes You to the Stars" GNP 2 Featuring: Herman McCoy's Swing Choir, Kenny Drew. Eugene Wright, Art Blakey. Sabu Martine	RENÉ TOUZET	"MAMBO GUAGUANCO," from "Rene Touzet, his Piano, Conjunto and Orchestra with Voices" GNP 14 Featuring: The Cha Cha Cha and the Mambo		
GERRY MULLIGAN	"HALF NELSON," from "Gerry Mulligan Quartet" GNP 3 Featuring: Chet Baker, Carson Smith, Larry Bunker	CORKY HALE	"LONDON IN JULY," from "Corky Hale" GNP 17 Featuring: Buddy Collette, Larry Bunker, Howard Roberts, Red Mitchell, Chico Hamilton		
DIZZY GILLESPIE	"MANTECA," from "Dizzy Gillespie and his Orchestra in Concert" GNP 4 Featuring: Chano Pozo, Willie Cook, James Moody, Cecil Payne and others	MARTY PAICH	"TENORS WEST," from "Marty Paich Octet" GNP 10 Featuring: Bob Cooper, Harry Klee, Joe Mondragon, Jack Costanzo, Conte Candoli, Jack Dulong, Bob Enevoldsen, Art Mardigan		
LYLE MURPHY	"CALETA," from "Four Saxophones in Twelve Tones" GNP 9	BILLY DANIELS	"I LIVE FOR YOU," from "Billy Daniels at the Crescendo" GNP 16 Featuring: Benny Payne at the piano		
	Featuring: Chico Hamilton, Frank Morgan. Buddy Collette, Bob Gordon, Buddy Clark. Russ Cheever	FRANK MORGAN	"BERNIE'S TUNE." from "Frank Morgan" GNP 12		
MAX ROACH — CLIFFORD BROWN	"SUNSET EYES," from "Max Roach and Clifford Brown in Concert" GNP 18		Featuring: Conte Candoli, "Wild" Bill Davis, Wardell Gray, Machito's Rhythm Section		

SIDE 1	Composer	Publisher		Time	SIDE 2	Composer	Publisher		Time
DARK EYES	P.D.	P.D.		3:05	KABA'S BLUES	Traditional Blues	Robbins	ASCAP	3:59
STAR SAPPHIRE	(B. De Franco)	Skyview	BMf	2:50	MAMBO GUAGUANCO	(R. Touzet)	Lanor	BMI	2:57
HALF NELSON	(M. Davis)	Savoy	BMf	3:00	LONDON IN JULY	(Duke-Cahn)	Criterion	ASCAP	2:43
MANTECA	(Fuller-Gillespie- Gonzales)	Robbins	ASCAP	3:55	TENORS WEST	(M. Paich)	Skyview	BMI	3:10
CALETA	(L. Murphy)	Criterion	ASCAP	2:50	I LIVE FOR YOU	(Walton-Grant)	Marlo	ASCAP	1:50
SUNSET EYES	(T. Edwards)	Skyview	BMI	5:00	BERNIE'S TUNE	(B. Miller)	Skyview	BMI	5:35

"Be Our Guest." tho a term used in jest of late... is an offer extended in utmost sincerity with this album. Here is a typical sample—one selection—from each of 12 albums in our catalogue. Our hope is that you will find us worthy hosts and too, that you will be inclined to visit our musical endeavors often in the future.

GENE NORMAN

ILIKEIT

(EXTENDED VOCAL) (HOUSE VOCAL) (PERCAPELLA) (BONUS BEATS)

> B/W ILIKEIT

(7" EDIT) (SAMPLE DUB) (SKY'S DUB)

WRITTEN, ARRANGED, PRODUCED AND PERFORMED BY DINO. REMIXED AND EDITED BY GAIL "SKY" KING FOR IN THE SPIN PRODUCTIONS.

REMIX ENGINEER DAVE SUSSMAN.

ADDITIONAL KEYBOARD PROGRAMMING BY MAC QUAYLE.

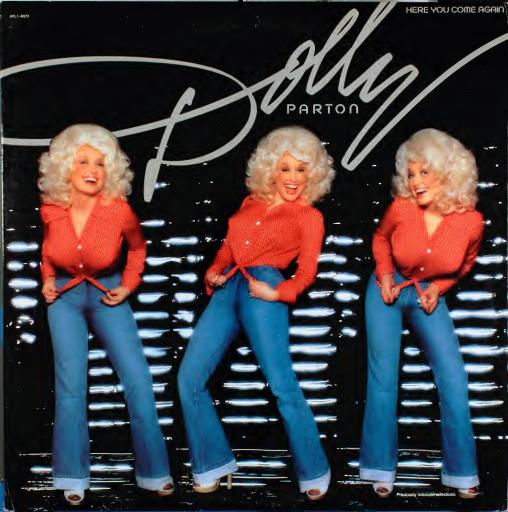
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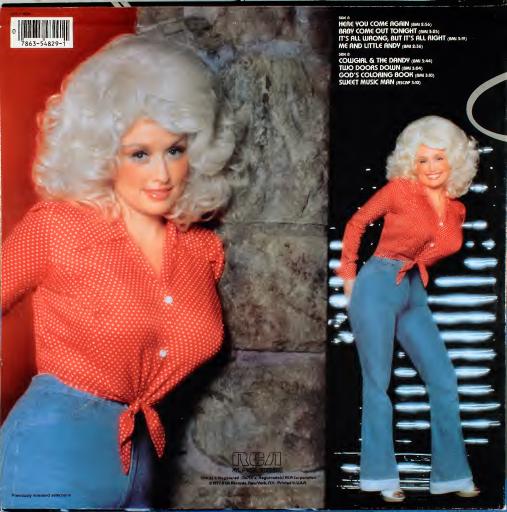


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The Atlantic Some

When sun first Bryan mondring and moduling into say toward het elsone starts the key in tooch with himself, with some of the start of the start of the start of the start of starting. "With beginning these were composed entirely at some flowymouth were still claims," in infective things of and long starting. "With the start of the starting of the starting of the starting of the life is made in the need to word to be not up and, and we would not be starting of the starting of the starting of the starting of an k, a word-omith, within these netes? If it is because I was no why an k, as word-omith, within those netes? If it is because I was no why and k, as word-omith, within those netes? If it is because I was no why and k, as word-omith, within those and the I had seed, an entire I was not always and ceight the implact to left of these within that necessaries.

the sign.

Table the first movement — HARDOURS, Barbours are the beginning and the
Table the first movement — HARDOURS, Barbours are the beginning and the
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But a seriod movement, BLADAN, the mood changes, and the altery is a different labe. Perhaps

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The fluid on corrowalt, TIDES, it is a story of poor teleproduce water circuits, ... the immessimally analysis breaking

The fluid on corrowalt, TIDES, it is a story of poor teleproduce water circuits, ... the immessimally analysis breaking

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It is a simple story, but a great one. Nimmons tells it beautifully and i, for one, am grateful that he has given us the chance to listen to it.

Partly Mowat

Purt tique, Onlarjo

Nimmons "N like Plan Six is the principal outlet for the creative latest of Plan Nimmons—compose/arranger and chrincital, Since 1950 he no continuity led a land which has gained used of the exposers through CDC listed.). It wast formed, orbidatives a fine 1950 he no continuity led a land which has gained used of the exposers of the day of more consistent marks, a religious to the continuity of the same holds from , find over a year each the land of the remaining versions led the bond has, it is a notice of subseque the while fluctuation was changed with the garried plan gains you (coordinate) and the continuity of th

Phil Namous Contribute's all the instretial and his own fortions have expanded with the expanser to new viewpoints. He has always focus an obsolutions where the order the does were preserved to him and of print records. Since that time, despite the blad state of the contribution of the

Mortie Spuider, who these the trumpet sole in PTs. Athant's Spuider, is now of the Sproods of Camidina pare, if thus become active in both Bosteria and Teconic for many/years where the supervioletability of the limitation to see of the sextilin spectre of this matter. The reasonable of Art Firstein will be included to consider more equal truly very with the debug Duik-perspective of the both of the properties of the state of the properties and the properties are stated in the state of the properties and the properties are stated in the state of the properties and the properties are stated in the state of the properties are stated in the properties are stated in the properties are stated in the stated in the properties of the properties of the properties are stated in the stated in the properties are stated in the stated in the properties are stated in the properties of the properties are stated in the properties are stated in the properties of the properties are stated in the properties a

SIDE ONE: (1) Harbours (5:33) - (2) Islands (5:07) - (3) Tides (8:33) SIDE TWO: (1) Horizons (12:30) - (2) The Dorian Way (6:38) The Atlantic Suite consists of Side One and Track One, Side Two,

PERSONNEL:

Trumpets: Darryl Enton (lead & percussion), Herbie Spanier (+ flugelhorn), Bram Smith,
Mike Matone
Trophysical Days Brand Mathematical Conference of the Stanton Transport Days Mathematical Conference of the Sta

Trombones; Dave McMurdo (lead), Rick Stepton, Terry Lukiwski, John Capon (bass) Reeds; Phil Niamons (chrimet), Keith Jollimore (filo saxophone), Ari Ellefson (tenor saxophone), Tony Toth (barltone saxophone) Tom Szczosalak (plano), Andy Krchm (guilar), Davo Field (bass), Stan Perry (drums)

Produced collectively by Phil Nimmons and the band for Sackville Recordings. Recorded by Dave Greene at Manta Sound, June 2/3, 1975.
All compositions by Phil Nimmons & published by Nimpions 'N' Music Ltd.; (BMD Cover photograph by Phil Nimmons).
Photograph of Phil Nimmons and art by Bill Smith.

Mustering: Robert Ludwig, Sterling Sound-Inc., New York Cliy.
Published 1976 Sackville Recordings

NIGHT TRAIN: THE OSCAR PETERSON TRIO



NIGHT TRAIN: THE OSCAR PETERSON TRIO

OSCAR PETERSON, piano RAY BROWN, bass ED THIGPEN, drums

side or

side one	
1. NIGHT TRAIN	вы 4:50
2. C JAM BLUES	<i>авсар</i> 3:23
3. GEORGIA ON MY MIND	. вмі 3:42
4. BAGS' GROOVE	. вмі 5:12
5. MOTEN SWING	вм1 2:52
6. EASY DOES IT	ASCAP 2:45
side two	
1. HONEY DRIPPER	ASCAP 2:23
2. THINGS AIN'T WHAT THEY USED TO BE	ASCAP 4:35
3. I GOT IT BAD AND THAT AIN'T GOOD	ляслр 5:05
4. BAND CALL	48C4R 3:51

5. HYMN TO FREEDOM Regal Recordings, Ltd. 5:30

Cover Photograph by Pete Turner Recorded in Los Angeles, Calif., on Dec. 15 & 16, 1962 Director of Engineering: Val Valentin Produced under the personal supervision of NORMAN GRANZ



"The past is hidden somewhere outside the reach of the intellect," worder Proust, "in some material object which we'do not suspect." One of the most potent of all these material objects is a sheet of printed music and the sounds it conveys, as Proust and countless other writers have acknowledged. That is why it is a brave man indeed who would make an album composed of material which he knows belongs in the past consiousness of those likely to listen to it. The musician who does this will be grappling with all kinds of extra-musical intagibles, because when it comes to the past, we are all conservatives at heart.

Oscar Peterson's programme in this album deliberately challenges the russet glow of fond reminiscence and, it seems to me. challenges it triumphantly. Each of the themes be plays has its aura in the jazz past, and, more significant still, has upon it the indelible stamp of previous definitive versions. No matter. Peterson overcomes this terrifying handicap because the force of his own personality is as strong, sometimes stronger, than the originals. Even when he takes a piece like Night Train, tailored for the concerted ensemble of a big hand, he gives the impression that the trio is the best conceivable setting for the tune. Indeed, there are more overtones of orchestral richness in his Night Train than in most of the big band versions I can remember.

If the dominant emotion of the album is Pastness, its dominant form is the Blues in all its shades of intensity from the leisurely case of Things Ain't What They Used to Be to the brilliant sustained pace of Honey Dripper. The sources are varied but the underlying roots identical, the earthy candour of a form that has served all periods and styles of jazz with equal loyalty. In a way, the Blues separates the men from the boys in jazz, for no amount of technical trickery or experimental precosity can shield an inadequate talent from its demands. The first time I ever saw Peterson perform, in London in 1953, he opened with a medium-tempo blues, and I have never forgotten the impact he made, an impact repeated time and again in this collection.

There is a virility about the greatest jazz which is immediately recognizable, and it is this quality in his work which contributes so vastly to Peterson's position as the outstanding planist of his generation. It asserts itself at the crucial moments with unfailing constancy. After the theme statement of Band Call, when Peterson moves into his improvisation, his relaxation is quite sublime. There are hints of limitless untapped power and dazding melodic invention, and as the solo gathers impetus, it becomes clear that the player is a mature master of his art.

In Honey Dripper, at the point where Ed Thigpen increases the rhythmic pressure, and above all at that moment in Moten Suring where, having stated the theme, Peterson takes a two-bar break into his solo, the same effect is created, of power wedded to relaxation, of the curious duality of mood that jazz creates, the serenity and the intensity, with the evident enjoyment of the musician serving as the emotional springboard for the entire performance.

The Blues in its starkest form utilizes a minimal harmonic vocabulary, which is why to leaven a blues set with one or two more elaborately constructed pieces is often an excellent idea. In the choice of one ballad in particular, Peterson flies vet again in the face of convention, of tradition, of nostalgia and the sensibilities of jazzlovers with long memories. It is hardly possible to hear the first few bars of I Got It Bad and That Ain't Good without plunging back twenty years and savouring in the mind once again the lilting grace of Ivie Anderson and the fragility of Johnny Hodges' alto playing on the original Ellington recording, Peterson of course makes no attempt to echo Hodges or Ivie Anderson or anybody else, and achieves a version which already numbers among its admirers Duke Ellington himself.

With Ray Brown and Ed Thigpen, Peterson has now arrived at what is probably the best musical setting for his gifts that he has ever enjoyed. That break in Meten Swing which typifies the whole album, is a telling demonstration of the importance to musicians of group thinking and feeling. Brown and Thigpen await poised, for the short break to end. When it does, they both re-enter with perfect timing and an exact reading of the mood of that precise moment. It is this kind of expertise which make the Peterson Trio one of the most enlightening experiences that iazz today has too offer.

BENNY GREEN
Author, THE RELUCTANT ART (Horizon Press)



Russell Stepan

FAVORITE ENCORES



SONICOTSlaboratory series 10

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laboratory series 10

Russell Stepan FAVORITE ENCORES

Regarded as one of the outstanding pianists in California today, Russell Stepan's musical career began at the age of three in Chicago, and his most important formative studies were at the American Conservatory of Music. Throughout his youth Mr. Stepan received numerous awards for his performances. His first appearance with a major symphony was at the age of fifteen when he performed with the Chicago Symphony. He was soloist on a number of occasions. and also appeared with many of the other symphony orchestras in the midwest. The Society of American Musicians sponsored him in his debut recital in Chicago at the

Important advanced studies in piano included several years of artist-coaching with the noted composer-pianist Alexander Tcherepini and later with the twopiano team of Ethel Bartlett and Rae Robertson, while his composition teacher was the renowned American organist/composer Leo Sowerby.

DIRENT TO DISK" records represent the utilitate in recording fleditly by completety by passing the tape medium. The recordwhich measure 48 x 50 with a 20 ceiling.
The output of the mixing console was fed
directly to the Neumann V666 cutting
amp to bypass all necessary electronics.
The output of the mixing console was fed
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cutting head on Transco Discs. the love
and skill of many dedicated persons who
combined their efforts, present this creation to you with humble pide in their ac-

"To cut a 'direct-to-disc' record is a true test for a performer, inasmuch as no edit-ing of any kind is possible," said Mr. Stepan. "Further, the listener should be aware that not only must one play each in-dividual composition straight through, as in a recital, one must play the entire side of the material for the record without any possible interruption the only pauses are those few seconds between numbers while

the planist remains seated at the keyboard and the lathe continues cutting in the control booth." He went on, "But the superb quality of sound, totally impossible when magnetic tape is involved, more than makes up for the increased pressure on the artist. Moreover, and quite importantly, I think," he said, "what the listener finally hears on the finished recording is precisely how the performer recreated the work in the studio. Most of us would agree that much of the excitement of the 'live' performances lies in witnessing the artist overcome the challenges and difficulties of his music and instrument. 'Direkt-to-disk' ailows the listener to experience just that excitement in the comfort of his own home.

In selecting the program for this recording, the intent has been to choose compositions which, by virtue of their comparative brevity and broad popular appeal, are highly suitable for use as encore material. This is not at all to suggest that the works included are second-rate or trivial compositions. In at least some of the cases, i.e., the Chopin Etudes, the compositions contained herein are generally recognized to be unqualified masterpieces of the genre. Others, such as Debussy's Clair de lune, are certainly among the most popular works written for the plano. In each case, however, the pieces are direct in their appeal. an appeal which reaches both the inexperienced as well as the experienced concert-

BACH-HESS:

"Jesu, Joy of Man's Desiring"

Those fortunate enough to have heard the late great English planis Dame Byra tless in rectal will no doubt recall that this many planes in rectal will no doubt recall that this many planes of the property of the planes of the property of the planes of th

CHOPIN:

Etude Opus 10, No. 12 "Revolutionary" Etude Opus 25, No. 1 "Aeolian Harp" Etude Opus 10, No. 5 "Black Key"

Although these well-known descriptive titles are not original with the composer, in each case something of the character of the piece is delineated by them. We know that Chopin, living in Paris, was anguished over the news of the political uprisings in his native Poland where family and friends still lived, and the Revolutionary Euded was the result of the outpouring of that anguish and particular forms.

It was the composer Robert Schumann who likened Chopin's own performance of the next etude to the shimmering sounds of the acolian harp. The acolian harp was in no wise related, however, to the harp as we know it today. In fact, the acolian harp, which was well-known in ancient China which was well-known in ancient China harp as the same and the same acolian harp.

and India and in Europe during the Middle Ages, was not a musical instrument at ali but rather was what might be characterized as a sound-producing contrivance consisting of a long narrow box with six or more gut strings stretched inside over two bridges. The strings were tuned in unison but varied in thickness and, therefore, tension. When the box was placed in a free current of air (preferably in an open window) the strings vibrated differently, according to their different tensions, and thus produced a large variety of harmonics over the same fundamental. The sound varied considerably with the changing force of the wind and produced a romantic, mysterious effect, somewhat ethereal in quality. This contrivance enjoyed special popularity in the romantic period around 1800, which is just a few years before the time of Chopin and Schumann.

The Black Key Etude is so-named because the melodic line in the right hand is restricted exclusively to the black keys of the plano.

DEBUSSY: "Clair de Lune"

Most probably the best-known piano composition by this composer, Clair de fune ("Moonlight") has long been a favorite with the general audience. The composition evokes the mystical quiet of the countryside bathed in the silvery shimmer of the moon's rays.

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GERSHWIN: Three Preludes As one of America's most difted and pro-

iffic composers for Broadway and a jazpianist of high originality. George Gershwin wrote relatively few solo compositions for the plano. These short pieces capture the high spirit and metodic and rhythmic inventiveness which characterize this composer's music.

BRAHMS: Waltz in A-Flat

Although born a north German, Brahms spent many years as a mature artist in Vienna which clearly influenced his creative output. As in this composition he is clearly indebted to the Viennese Waltz. From the set of sixteen waltzes of Opus 59, this little gem has clearly achieved the widest popularity.

MOSZOKOWSKI: Etude in F

Moritz Moszkowski composed dozens of delightful. sparkfuling compositions for plano. The highly effective music of a light and often flashy character is typical of what has come to be known as "salon" music. This is music of an entertaining, diverting nature, fun to play. Jun to hear, and takes quite an "un-profound" turn.

MOUSSORGSKY:

"The Great Gate at Kiev"

Following the death of the young artist. Victor Hartmann, a memorial exhibition of his work was held which his friend Moussorgsky attended. Subsequently, in 1874, Moussorgsky, who had been deeply shocked and saddened by his young friend's premature death, composed a large-scale composition for solo piano entitled "Pictures at an Exhibition" consisting of several sections, each of which was inspired by one of the drawings by Hartmann. "The Great Gate at Kiev" is the concluding section of that work. Hartmann's drawing was a proposed design for a city gate to be erected in Klev honoring that city's war heroes. In his musical picture. Moussorgsky captures the essence of the massive grandeur of the old Russian architecture as found in Hartman's drawing, and, in addition, suggests a procession of monks making its way to church by interpolating a few quiet phrases reminiscent of an old Russian liturgical chant. As the work draws to its majescti conclusion, the entire range of the keyboard is exploited to evoke the pealing of the hundreds of large and small church bells throughout Kiev.

Although originally conceived as a plano solo. "Fettures at an Eshibition" did not achieve wide success until the appear ance in 1922 of the orchestrated version by Maurice Ravel. Subsequently other orchestrated versions have appeared, and many planists have programmed the original. In the early 1950's, the great planist Vladimir Horowitz performed extensively, and subsequently recorded, his own plano subsequently recorded, his own plano sion you hear on this record is in Isself a transcription by Rusself Stepan, one which owes at least some of its ideas to the earlier Horowitz setting.

SIDE A

Bach-Hess: "Jesu, Joy of Man's	
Desiring"	3:14
Chopin: Etude Opus 10. No. 12	
"Revolutionary"	2:36
Chopin: Etude Opus 25, No. 1	
"Aeolian Harp"	2:35
Chopin: Etude Opus 10, No. 5	
"Black Key"	2:39
Debussy: "Clair de Lune"	5:15
SIDE B	

Gareh

Gershwin: Three Preludes No. 1	1:41
Gershwin: Three Preludes No. 2	3:35
Gershwin: Three Preludes No. 3	1:12
Brahms: Waitz in A-Flat	1:45
Moszokowski: Etude in F	1:25
Museorasky, "The Great Gate at	

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At the lathe Leo Kuika	

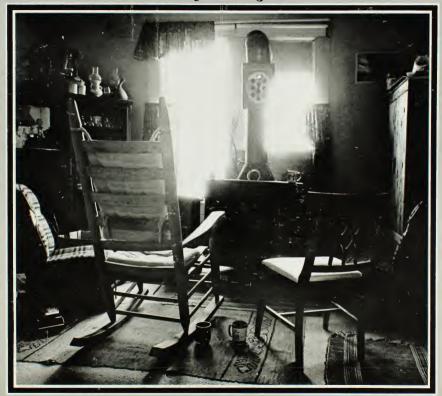
Cover art and design photographs Leo Kulka Cover Execution and Graphics: Epop Productions

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Kiev" 4:32

Arise, We Must Be Growing



Allern & Elkin Thomas



SIDE ONE
Are You Ready?
Georgetown
Prairie Eagle Song
Little Boy Blue
Rocky Mountain Rainbow

SIDE TWO Arise, We Must Be Growing Blackwater River Homecoming Sunday Shine On Me

Aileen Thomas Bass, Vocals Elkin Thomas Guitars, Banjo, Harmonica, Vocals Charlie Daniels Guitar, Bass

Charlie Daniels...Guitar, Bass
David McKnight...Violin, Viola
Mo Riley...Violin, Viola

All songs written by Elkin Thomas (ASCAP) except "Georgetown" by Gary Spehar (BMI) and "Little Boy Blue" by Charlie Daniels (BMI)

Produced by Aileen and Elkin Thomas Engineered by Arris Wheaton Recorded at Platinum City, Dallas, TX

Cover Photo by Roddy Parkinson Back Cover Sketch"Red-Tailed Hawk" by Mark Yoder

Charlie Daniels appears courtesy of Epic Records

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Sonata No. 32, in C Minor, Op. 111

LONG 331

PLAY

Beethoven SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique") SONATA No. 32, IN C MINOR, Op. 111

Side 1

Sonata, Op. 13

A tale about the Sonata Pathètique, told by Ignatz Moscheles, the ardent Beethoven disciple, is singularly revealing of the general point of view about his music in 1799, the year of its appearance. Moscheles, then a hoy of ten, fell upon a copy of the sonata in a shop in Prague, and was completely enraptured. He eagerly carried his discovery to his master, Dionys Weber, but the old man frowned upon it with sharp distaste. He sternly forbade his young pupil to corrupt himself with such eccentric stuff and ordered him to stay with the more solid models of Johann Sebastian Bach, Mozart, and Clementi, the latter being a contemporary but a safe classicist. Moscheles kept his forbidden treasure under cover, and secretly devoured every sonata of Beethoven as it appeared, copying them when he had not the pocket money to buy them.

But the hidebound teacher who wished to keep his pupil free from the Beethoven contamination was one of a loud-voiced, and unfortunately authoritative, minority.

The conservatives were not the more pleased when what they condemned was eagerly consumed on every side. But Beethoven was not too much concerned with his adverse critics. "Let them talk," he wrote in a letter. "They will certainly never make anybody immortal by their twaddle, nor will they rob of immortality those whom Apollo has favored." It must also be said that to gratify the appetite for sentiment in his admirers was not his sole aim. He could no doubt have continued indefinitely to produce affecting works like the Pathétique Sonata, amassing fame, wealth, and unending adulation. But, being Beethoven, he continued the adventurer in his art, always acquiring new technical resource and power, using it to expand his developments, enlarge his scope. There was later to be a recession in the open fervor of his slow movements as the expressive ardor turned inwards and deeper. Even his adorers were left behind, dismayed, still feeling bis power but shaking their heads at his strange ways.

If the Pathétique Sonata somewhat puzzled its first hearers, it must have stirred them too. For its very introduction probed a then unheard of mood of tragic pathos, as if, seated at the keyboard, the composer's fingers were finding a new, arresting forcefulness in sharp dissonance, broken, theatrical chords, or long phrases of tension and release. It is useless to speculate, for we cannot know, whether music of this sort came to him ex tempore, as those who witnessed the incredible piano sessions believed, or whether, as indeed seems more likely, his improvisations were really a working over of musical ideas occupying him at the time. It can only be said that this opening does not characterize and integrate

Solomon

Pianist

(RECORDED IN ENGLAND)

the entire work, as at a later period it would certainly have done

Beethoven set out, let us say, to pursue his success as a poet of melancholy in the popular order of the day by dedicating a piano sonata to his more than sympathetic, his kind and indulgent patron, Prince Karl von Lichnowsky (an insatiable music lover). A "pathetic" sonata was nothing new, just as a "pastoral" symphony was a popular and accepted convention until Beethoven took each of these forms, customary pieces of musical "description," and infused them with a new life of his own. Clementi and Dussek, both well known composer-pianists. considered as rivals of Beethoven, had each labelled slow movements of their sonatas patetico. But the surrounding movements were prevailingly and tactfully cheerful. for it would have been considered bad taste to detain a listening assemblage in that era with unrelieved minor strains, or extended lugubriousness. It certainly would not have occurred to Beethoven at this time to try any such thing. Most of a century had to pass before it could become aesthetically feasible for a Tchaikovsky to do just this. The striking similarity in Beethoven's introduction to chords in "Tristan" has often been remarked. The space of years intervening, and the development of chromaticism before (and by) Wagner makes this little more than a curious coincidence. And yet it must be conceded of Beethoven that his experimental probings, then completely without precedent, opened up new ways, planted new ideas which lay ready for exploitation by composers many years later.

Notes by JOHN N. BURK Author of THE LIFE AND WORKS OF BEETHOVEN and THE LETTERS OF RICHARD WAGNER

Side 2

Sonata, Op. 111

The life and the works of Beethoven - the study of one is the study of the other - form a well-constructed tale. There is a beginning, a middle, and an end, and none of his works illuminate and define these three periods as

clearly as do the thirty-two pianoforte sonatas. In his last period came those Promethean compositions of which the Sonata in C Minor, Opus 111, is one, the Missa Solemnis, Ninth Symphony, and the last five string quartets. The piano sonatas Opus 109, 110, and 111 were the last of his great works in that form.

"In a single breath," he wrote to bis friend Count Brunswick, "I sat down at my table and wrote out the three sonatas, in order," he adds, "to quiet the apprehension of my friends touching on my mental condition."

Actually the composition of the sonatas was no mere week-end effort. It occupied bim, off and on, for more

By "my mental condition" Beethoven meant a possible waning of his creative powers.

In one of the Beethoven conversation books is a remark by his biographer, Schindler, informing Beethoven that it was being bruited about that he had written himself out, like Haydn, who had turned to Scottish melodies in his old age.

Having just posted these last three piano sonatas to his publisher, Schlesinger, Beethoven could allow Schindler a wry smile.

"Wait awhile," he said, wagging his finger. "You'll soon know differently."

But by return mail from the younger Schlesinger, in Paris, came a baffled note.

"Before going on with the printing of the new sonata (Opus 111)," he said, "which contains so many beauties that only the great master himself could have created it. I take the liberty of asking whether you have only written one Maestoso and one Andante for this work, or whether the Allegro has perhaps been left behind by mistake at the copyists."

Then, from the elder Schlesinger, in Berlin, came a similar note.

"In the present letter I only write to ask," be said, "with regard to the sonata that you have sent me, and in which the second part is entitled Arietta, whether there is not to be a third and final part. I beg you urgently to send it to my son in Paris, or to inform bim on the

It is interesting to speculate how the Schlesingers would have reacted, their narrow, conventional minds offended by the absence of a customary rapid last movement, had they known, as we know now, that this ineffable arietta, with its tender, vanishing cadence in C major, was the master's farewell to a form he had lifted beyond the reach of composers of his day or ours.

In itself, the two-movement form was not unusual with Beethoven, but his contemporaries were visibly astonished to find that the sonata ended with an adagio.

When Schindler, a man of apparently boundless temerity, questioned the composer on that point, Beethoven growled and waved him aside.

"I had no time," he said, "to write a third."

Notes by EDWARD O'GORMAN





ABOSTON "CO N "CO N CO NOT CO

POPS

PROGRAM

Rimsky-Korsakoff
CAPRICCIO ESPAGNOL

CAPRICCIO ESPAGNO

MARCHE SLAVE

MARCHE SLAVE

FINGAL'S CAVE OVERTURE

Chopin

LES SYLPHIDES

ARTHUR FIEDLER

Conducto

ONG 331

PLAY

A BOSTON POPS PROGRAM

A BOSTON POPS PROGRAM

4 Foreword ARTHUR FIEDLER

The Boston Pops Orchestra takes its name from a shortening of the term Popular Concerts. That brings up a question which is always before me: "What kind of program material makes concerts popular?" The late Theodore Thomas, a famous conductor, summed it up neatly years ago when he said: "Popular music is familiar music." In other words, familiarize the public with music with which it has had slight acquaintance, or none, and popular acceptance and demand will follow eventually. But that is really oversimplifying a large-scale problem.

The first hurdle to get over is the plain and staring fact that most people indulge themselves in prejudices which they dislike giving up, even for their own good. One individual is prejudiced against "classical" music, and another against the "popular" type. I enjoy attempting to cure both kinds of prejudices, and seem to have had some success at it.

My starting-point is the conviction that there is good and bad music on many different levels of listener appeal. In making up my Pops programs. I include features aimed at attracting both the "classical"-minded and the "popular"-minded listener to the same concert.

It is strange and fascinating how prejudices limit the enjoyment of the full resources of music. I wish concertgoers could leave their prejudices in a check room, following a similar example of a theatre in the Wild West, which is said to have required the checking of revolvers before patrons were admitted to a play.

Just before Boston's Symphony Hall was completed in 1900, a local music critic suggested that over the doors should be placed signs reading "Exit in Case of Brahms." His prejudice was not shared by the public. All four Brahms symphonies were received with enthusiasm when I presented them to audiences of as many as twenty thousand people at the open air Esplanade Concerts in the nineteen thirties.

Now, what happens when large, diversified audiences allow free access of music to their consciousness, without forcing it to dodge analytical hand grenades? Let me offer a few elementary answers. Some music arouses irresistible bodily movement, or the mental equivalent of actual movement. Some gives the listener a sensation of beauty which he cannot easily put into words. Other emotional responses can be pretty definitely defined as excitement, sadness, joy. Speaking particularly of orchestral music. I should say that an important response is the sense of sounds at play different masses of tone, or the tones of individual instruments frolicking about, pursuing each other, eluding each other, changing sides. After all, we speak of playing music, and refer to the musicians as players. And each section of the orchestra is virtually a team.

The following three selections illustrate music's ability to arouse fundamental responses.

SIDE I Band I — Capriccio Espagnol, Op. 31

(Rimsky-Korsakoff) Here is a first-class example of the type of composition

Boston Pops Orchestra

Arthur Fiedler

Conductor

in which the orchestra is at play. The composer has assigned important solo work to each kind of instrument. Each is given music which exactly suits its individual voice and capabilities.

Band 2 - Marche Slave, Op. 31 (Tchaikovsky)

It was Sousa, I think, who considered that making the toes tingle was the primary object in composing a march. Tchaikovsky has accomplished this here. He wrote it, in a state of patriotic fervor, in 1876 for a benefit for Serbian soldiers wounded in their country's war against the Turks, Russia was backing the Serbs and the Russian Anthem of pre-Soviet times will be recognized in the music, along with themes based on Serbian folk tunes.

Band 3 - Fingal's Cave Overture, Op. 26 (Mendelssohn)

This concert overture, virtually a tone poem, was written in 1832 and is still one of the best things of its kind by any composer. When he was a famous composer at the age of forty-two, but in agonies over completing his first symphony, Brahms wrote: "I would sacrifice all my works to have been able to compose an overture like the

Let me suggest listening to the piece with no particular thought about its title. It may suggest mystery, restless wavelike or winglike movement, and great stretches of

Mendelssolin's inspiration for this overture came from a visit to the huge, ocean-washed Fingal's Cave, on the Isle of Staffa, in the Hebrides, off the west coast of Scotland. The ruins of a vast, fantastic castle were suggested. Combined with cerie sights and sounds was the legend of the Celtic hero, Fingal, or Fion na Gael, whose kingdom of Morven was supposed to have existed in this

SIDE 2 Les Sylphides (Chopin)

One day early in 1908, a young man began browsing through the bins of a music shop in Russia's capital city of St. Petersburg. As he turned over the various scores

and folios, his eye lit upon the title, Chopiniana. It turned out to be a suite of piano pieces by Chopin that had been orchestrated by Alexander Glazounoff some fourteen years before.

The young man was Michael Fokine, a brilliant dancer and highly promising choreographer of the Imperial Ballet, Already he had a half-dozen dance creations to his credit, and he was getting to be known as something of a rebel, For years, ballet at the Maryinsky Theater and the Imperial School of Ballet had been a matter of sheer exhibition of dance technique, with such matters as plot, decor and music being relegated strictly to the back-

As early as 1904, Fokine submitted to the directorate of the Imperial Theatres a plan for the reform of ballet. "Dancing should be interpretative," he said, "It should not be made up of 'numbers,' 'entries,' and so on. It must show artistic unity of conception. The action of the ballet must never be interrupted to allow the danseuse to respond to the applause of the public."

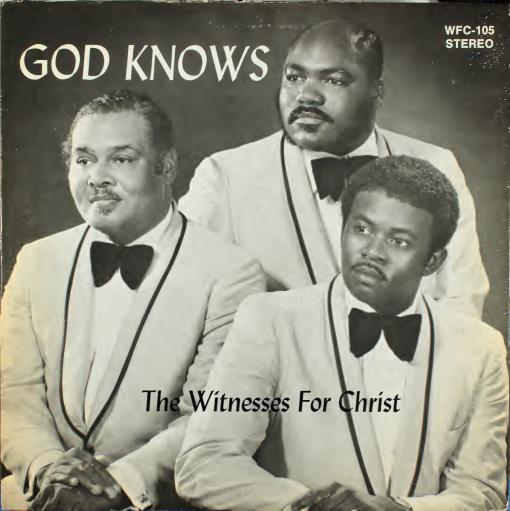
However, it was only by associating himself wholeheartedly with Serge Diaghileff in Paris that Fokine had the chance to create the magnificent line of masterpieces which won for him the title, "father of the modern ballet."

The first of the series, Les Sylphides, was the work that grew out of his browsing in the St. Petersburg music store mentioned in our opening paragraph. It was not originally conceived or produced for Diaghileff: but it was in Diaghileff's presentations that it achieved its definitive character.

Because of its Taglioni period costuming, in which the dancers were the long white muslin skirts typical of the romantic ballet of the 1830's, and its remarkable evocation of the ballet blanc of the early nineteenth century. Diaghileff changed the title of the ballet from Chopiniana to Les Sylphides, after the first true romantic ballet, La

The first Diaghileff presentation of Les Sylphides took place at the Théâtre du Chatelet in Paris on June 2, 1909. Dancing the leading roles were such fabulous names as Anna Paylova, Tamara Karsavina and Vaslav Nijinsky. The numbers consisted of the Prelude in A. Op. 28, No. 7. by way of overture; the A-Flat Nocturne, Op. 32, No. 2, danced by the whole company; the Waltz in G-Flat, Op. 70, No. 1, for one of the premières danseuses; the Mazurka in D, Op. 33, No. 2, as a solo for the danseuse étoile: another Mazurka, Op. 67, No. 3, in C. as a solo for the premier danseur; the A Major Prelude, identical with that used for the overture, for one of the premières danseuses; the Waltz in C-Sharp Minor, Op. 64, No. 2, as a pas de deux for the danseuse étoile and premier danseur; and a final Waltz. Op. 18 in E-Flat, for the entire company. Formally speaking, then, Les Sylphides consists of four variations and a pas de deux enclosed in two ensembles. The hallet tells no story. It is simply a plastic and visual evocation of the poetry of Chopin's music.

Since the Diaghileff production of Les Sylphides, one musical number has been added to the original version, the Waltz in F Minor, Op. 69, No. 1, In order to give the most integrated possible version of the score for Les Sylphides, Arthur Fiedler and the Boston Pops Orchestra have made use of a new and specially prepared orchestration by Leroy Anderson and Peter Bodge.





Side On

- GOD KNOWS
 By Joe L. Robinson; J. Robinson, ASCAP. Time: 3:35
- THE LORD IS MY ROCK By Joe L. Robinson; J. Robinson, ASCAP. Time: 3:13
- 3. BLESSINGS
 By Joe L. Robinson; J. Robinson, ASCAP.
- I'D RATHER HAVE JESUS By G. Bev. Shea; Arr. J. Robinson; Rodeheaver. Time: 2:50
- I TOLD JESUS IT WOULD BE ALRIGHT (Solo) (Trad. Arr. L. Dunn; WFC Library, Time; 5:10)
- 6. IT'S A MEAN OLD WORLD (By John K. McNeil; J. McNeil, Time: 2:15)

Side Two

- IF WE EVER NEEDED THE LORD
 (By T. Dorsey; Arr. J. Robinson, Hill & Range, Time: 2:46)
- 2. GREAT IS THY FAITHFULNESS (Solo) (By Wm. M. Runyan, Arr. John McNeil.
- Hope Publ. Time: 4:05)

 3. A QUIET PLACE
- (By R. Carmichael; Arr. J. Robinson. Lexicon. Time: 3:40)

 4. THROUGH IT ALL
- (By. A. Crouch; Arr. J. Robinson. Lexicon. Time: 3:30)
- I'LL TRADE A LIFETIME (By C. R. Bradley; Arr. J. Robinson; Lion Publ. Time: 4:25)
- 6. ONE OF THESE DAYS
 (By J. Robinson & J. McNeil;
 Arr. J. Robinson, ASCAP, Time: 2:05)

GOD KNOWS

Some things that happen seem to be "out of the ordinary and into the rare". So it is with this album "GOD KNOWS". Such a labor of love and patience and waiting on the Lord has gone into the very basics of its production that, though it may go forever unheralded in the annals of the record industry, in the hearts of The Witnesses for Christ and their many Boster-Friends it is a crowning achievement.

The Witnesses for Christ—JOE ROBINSON, JOHN MoNEAL and LEO DUNN—was organized in the summer of 1969. Like the prophets of old, they stayed "in the wilderness" for one year practicing and building up their repertoire. In August, 1970 the group was presented in its first full concert at the Haven of Rext M. B. Church of Chicago. After that care evangelistic tours across the United States and in the West Index, more than the Christian of the West Index, more than the West Index, more than the West Index of the

indies, workshops, revewas, scriotin programs, ration and relevision: Imag roup is undisputedly one of "the most exching spiritual groups of this decade"!

Each voice and fallent in the group is distinctively different, yet, blended together.

Each voice and material the strong of distinctively different, yet, blended together with the strong of the

JOHN is the goopel singers' goopel singer. He is the "salt of the earth" of the group. His thin but wharn lyric tenor voice gives the group the flavor of its unusual sound. Throughout this album you will hear his strident too notes carrying the group on and upward to higher heights as in "ULT RADE A LIFETIME". In his solo readition of GREAT IS THY FAITHFULNESS we hear unparalleled style and deep spiritual conviction in this great hymn of the church. Coining a phrase: "He's sombody's singer!". Musician composer and arranger, too. He plays plano on his composition IT'S A MEAN OLD WORLD and ONC OF THESE DAY.

JOE is the anchor man of the group and is responsible for ninety percent of the accompaniment and arrangements. With his barrince that is sometimes husly (TO RATHER HAVE LESUS and IF WE EVER NEEDED THE LDRD) and at other times mellifluous (A QUIET PLACE and HROUGH IT ALL), he leages the group from soraring or the plant of the lies in composing (over 50 songs) and arranging ("Cart count them", he says). The title song "COO KNOWS" is his composition as well as THE LDRD IS MY ROCK and BLESSINGS. His flair for arranging is conspicuously displayed throughout the album. His mastery of the plant and electric plant or agram—(A QUIET PLACE) is also

THE WITNESSES FOR CHRIST have met and formed alliances with many musicians and those assisting them on this album are: MRAINB BLACKMAN—organ: THOMAS McIVER—flute; BILLY CARSON—percussion. I TOLD JESUS IT WOULD BE A.RIGHT was recorded on Lincoln University campus (Jefferson City, Missour). JOE provides the plane accompaniment along with AMOS POLK (Milwaukee, Wis.)—organ and SAM LAYNE (Chicago, III).—bass guitar. The production staff of GOD KNOWS thanks each

A special note of thanks to the staff of P. S. Studios in Chicago and especially to DAVE ANTLER, recording engineer of this album for his patience and help.

Now, sit back and enjoy a "Labor of love" that was intended just for you. As John often says: "THE WITNESSES FOR CHRIST are coming to you with Songs of the Soul, Sung from the Soul to Thrill your very Soul!"

- M. F. -

For engagments and additional orders of this album, write:

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RON HUDSON

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Dart One

cipe one

.....

And I am the some of beginning, how man same from down Making his way from the darkness, ever treading on.

And they are when the sun of the Makes shore over all to be

The first of the days of glory, when the work of god began Engled with the creation of his first earwest often.

So the are and the moon was belond the candles of the skins

To soute the fast of the travellers need comfort to their even To guide the heart of the corth was broaded with trees and was leaves outled Gay with a page and flowers to one pleasure to the world

And man and woman examed over all the things that stored.

Manon are those who account the Maker, the Lord of all sarthly days

And I am the song of beginning, how man cems from dawn

And they are when the darkness, ever treading on.

And they are when the man of the Maker shops over all to be And they say when the sen of the maker shope over an to be Then the whole earth rose gleaning, sharing from the sea.

What's that dug? What's then due

Oamo the more I'll kill them at I'll kill all of Hrothpar's mar

Wos to him who finds stall through mat

For many was a mar

When did you get these politicated shield Where did you get those gold plated shield Armour and halmats and sparrs in a stack? Lam Wolfers, first man to Monthous Yet I never any more and that is a fact

Coming to us with your hardy band.

I halped your father hafter you were both de contrato mon bossel de dell'ordo educas Connectes

Buses man have stored to fight after deak Serve men here stoyed to fight efter dark

And in the blood-stained state on they were dead Mean and I have a hanguart in your honour

s your pain to conquer tonight soon Grendel's blood sturyty or inser

I have been that your read ball stands plans Man who have my streeth have used me to your side Since I was a how the home were stroom

One thing I selve one there also

If I feel you need not mourn my necessary But you must eave the armour which I weer with pride Send it to my uncle with the news I died. Now, whatever happens fore must decide Since I was a boy I've been very strong Fighting for the right and defecting the wrong

One thing I sak, one thing elone

Thank God, my wish has been tranted.

So thei's the great Beautiff So you're the great Recwulf who awarn with Breco The way I heard it, you were wreker. If you west for Grendel through the watch of night

So you're the preet Browulf - who swern holding his nose Go you think your glory is equal to ours! Grandal doesn't fight by any rule. Boast as much as you will, it won't besish our wost

in you set as our as you take, then you in or a main

If you fight as well as you have then you'll reach your meal

All I can do a try

aine tino

To do this deed as sold my bland in this half To do this deed or spill my blood in the

Cold and fanely evert from man I shere my life with nothing huma No heat, no light, no men for fries Mr cols foto is a messahed and

forms from the bitter cold

Sighting the buisht half of gold Looking for blood I crewl out of swarrsp and fan

I stride out of foe and most

Now Grandall

Never before did f know Seeking my blood,

SECWIN I Let us hear your roar You know your bloody doors

GRENOEI

f rage at his departful price Screening with the pain of it

Too late too late too late

County in the sale of the standard bands on contr Grandel pulls away.

Pull Suit Grandel Buil Suit Suit Grandel Suit.

Fee holden Lee

I'm hibling feet to your reset arm And never letting go.

Laurence Commission on the commission

Letters are the dark make about

..... Leaking for bland

WEGGGT FOR IT AND RECOVER THE MEAN Armiers charmiers barming Grandal

SINGLE VOICE

Bye Grendel, die Grendel

So we'll wave poorthus

Grandal you are free to due

Rame on boost source to Record

Lift up this erm new to Heorot, Grendel has crept off slone to die

By your dead you've made yourself a beg-

Go sheed and split the night

With your screams of paid

Lof-deedum! (He tourts Repeat)

POFT Oeath is not seey to hele from



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SIDE TWO

My Love Is True Robin Gilgeours Instrument Sweet Sensation



WRTI

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In order to fulfill gracefully our daily
routine, one needs a san and pure mind
Iweet Sensation made me feel that way.
Robin, musically, make the sky your
limil.

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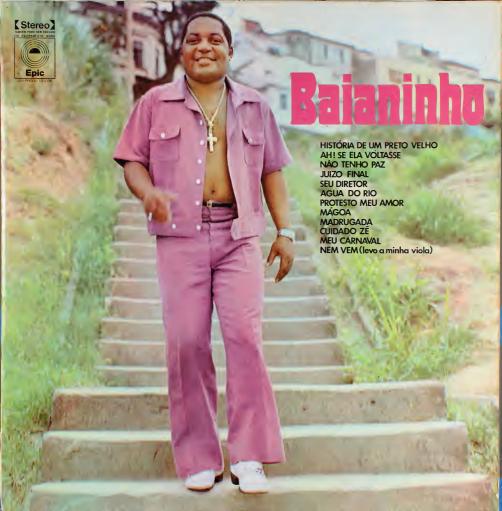
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FIRE TURN THE ORE INTO STEEL CHARIOTS OF THOR TURN YOUR WHEELS AWAY FROM ASGARD HIS HAMMER NEEDED IN THE NORTH

THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS BLESS THE SEEDS THAT WE SOW HELP THEM GROW WHEAT COVERED FIELDS INTO BREAD KEEP US FED WE'LL WORK IN THE SUN 'TIL IT'S DONE NOT GIVING UP 'TIL WE'VE WON

OKTOBERFEST CELEBRATION

THE HARVESTS IN THE WINTERS COMING STREETS ALIVE WITH PEOPLE DANCING MUSIC ELLS THE AIR ALPINE HORNS THROUGH VALLEYS ECHO

MONTHS OF TOIL TURN TO LEISURE AGED LINES SUN PARCHED FACES NOW TO BE RELEASED DOWN ON YOUR KNEES HIDE YOUR EYES

LIGHT LIKE A HOLE IN THE SKY FIRE TURNING ORE INTO STEEL CHARIOTS OF THOR TURN YOUR WHEELS

AWAY FROM ASGARD HIS HAMMER NEEDED IN THE THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS

FORCE TREES BURNING SKY'S FIERY RED TODAY WHEELS TURNING WINDS COMING BACK AGAIN

DAWN THE MINSTREL DISTANT RUNNER TURN THE HANDLE MYSTIC WONDER

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MAGIC IS A CHILD

ALL MY SENSES WERE IN BLOOM THE FORESTS WERE ADVENTURE THERE DWELT THE LEGENDS OF MY MIND I WAS THE KEEPER OF THE GOLDEN KEY I MADE ALL THE RULES LONLY HAD TO DREAM TO CREATE THE SCENE

AT THE TIME I WAS A LITTLE BOY

MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS IMAGINATION A CHILD IS ALIVE HOW THE TREES WERE SO HIGH

THE CHEESE IN THE SKY WERE PART OF MY IMAGINATION I WAS GOBLINS AND ELVES WITH SMALL MUSHROOMS SHELVES
AS BROTHERS GRIMM WOULD TELL THEIR STORIES

OPENING MY EYES IN THE MORNING I WOULD SEE PATTERNS IN THE TREES MAKING SHAPES THAT WERE A FACE TO ME IN THOSE TIRELESS TIMES

AND THOSE CAREFREE LINES THAT WE DRAW OURSELVES BUT THEY'RE NEVER KEPT I KNOW MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS IMAGINATION A CHILD IS ALIVE MAGIC IS A CHILD IMAGINATION IS ALIVE MAGIC IS A CHILD ALIVE AS A CHILD'S IMAGINATION

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RIDING THE RAILS IN THE NIGHT

EERIE LACKAWANNA ROLLING AWAY

RHYTHM IN STEEL TURNING A SONG IN MY HEAD OVER AND OVER STOR LOOK SEEMS STRANGE

YEARS BEGIN TO FALL AWAY SEASONS ALL CHANGE LEAVES ARE GREEN THEN BROWN AGAIN WIND THROUGH MY HAIR CLOSING MY EYES IN THE BREEZE SENSES LINEEAL

CHANGING THE THOUGHTS IN MY HEAD OVER AND OVER AS WE'RE SWEPT AWAY SPOOK LIGHT FASCINATION THERE WON'T BE NO HESITATION STRETCHING OUT IMAGINATION THIS MAY BE AN INNOVATION

SPEED OF LIGHT BERIE TIME AND SPACE TRAIN
WE'VE GOT HER UP TO FULL STEAM
WHILE TRAVELLING UNSEEN WE'RE 200 YEARS FROM THE START

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MIDNITE LITE

DOWN THE DUSTY VILLAGE STREETS COBBLES BRIGHT AND BURNING HOT UNDER MY EFET

THE SHOPS OPEN THEIR GOODS DISPLAYED BEGINNING OF THE BUSINESS DAY SCHMIDT THE BAKER'S LATE TODAY THE OLD FOLKS CHAT THE DAY AWAY

HARK THE SOUND OF DISTANT CITY BELLS AS THEY FIND THEIR WAY THROUGH FORESTS DEEPEST DELLS

PASSING THROUGH THE EVERGLADES I LOOK ACROSS THE GLISTENING LAKE THROUGH REEDS AND FLOWERS FROGS AT PLAY I SEE ATOP THE GREEN ARRAY I WATERFALL SO MAGICAL I CLIMB ABOARD THE MYSTIC SHIP AND CAST THE LINE AWAY FROM SHORE I SAIL TOWARDS THE LIQUID ROAR

I FIND BEHIND THE ROARING WATERFALL THIND BEHIND THE MOVATING WITEHPALL
A PLACE — WHERE THE
MIDNITE MIDNITE LITES THE WATER WATER
AND IT'S FALLING FALLING
MIDNITE MIDNITE LITES THE WATER WATER
AND IT'S FALLING FALLING

MIDNITE LITE ITS ONLY WATER FALLING DOWN HOLD UNTIL YOU DREAM YOUR WAY DOWN THE DUSTY VILLAGE STREETS DREAM YOUR DREAMS
COBBLES HOT UNDER YOUR FEET MIDNITE MIDNITE LITES THE WATER WATER

MIDNITE LITE IT'S ONLY WATER FALLING DOWN HOLD ONTO YOUR DREAMS

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LOVE TO SHARE

(KEEP YOUR WORRIES BEHIND YOU)

SON: MY FATHER SAID SON YOU ARE MUCH OLDER NOW TIMES COME WHEN I THINK IT'S TOO LATE THE SHOES THAT I WORE HAVE LONG SINCE WALKED AWAY I HOPE THAT YOU'LL LEARN FROM ALL OF MY PAST MISTAKES

KEEP YOUR WORRIES BEHIND YOU

WATCHING THE SAND-PASS THRU AN HOURGLASS PAINTING THE BLUE IN THE SKIES DREAM AWAY I HEAR HIM SAY

FATHER: BUT KEEP YOUR WORRIES BEHIND YOU SO YOU CAN SEE WHAT'S BEFORE YOU LAY MY SLIPPERS BY THE FIRESIDE MAKING

THIS OUR HOME AS LONG AS WE'RE TOGETHER REMEMBER THE GUIDING LINES

AND KEEP YOUR WORRIES BEHIND YOU SO YOU CAN SEE WHAT'S BEFORE YOU

SON-SINCE YOU ARE OLDER NOW IT'S NOT TOO LATE TO BEGIN THERE'S NO DOUBT ABOUT YOUR LIFE FATHER JUST KEEP YOUR WORRIES BEHIND YOU AND SON: SO YOU CAN SEE WHAT'S BEFORE YOU

SON: I SEE ALL OF MY YEARS THEY ARE BEFORE ME NOW I KNOW IT'S NOT TOO LATE NOW LET'S BEGIN

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TRAIN FROM NOWHERE

IN A 747 OR THE SANTA MARIA THE NEW WORLD IS THE FOCUS OF THE FOREIGNER'S DREAMS TAKES TO THE SEA HE TAKES TO THE SKIES MONEY HE BLOWS FOLLOWS HIS NOSE HE WON'T CARE HE MAY ADDIVE IN NEW YORK OR THE SPANISH STEPS

IN TOME
HE'S THE SPIRIT LOOKING HARDER FOR THE PLACE
HE'LL CALL HOME
NEW KINGDOM IN THE MAKING THOUGH THE ODDS
AGAINST HIM'S HIGH IN THE SPLENDOUR OF THE MORNING HE IS NOW ARRIVING AT THE PLATFORM SOMEPLACE ON THE TRAIN FROM NOWHERE THERE IS NO ONE THERE TO GREET THE STRANGER

BUT YOU'LL SEE HE WON'T CARE PASSING THROUGH THE BORDERS WITH A SMILE UPON

HE ALWAYS HAS TO SLOW DOWN JUST TO JOIN THE HUMAN RACE WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE THE NORMAL PACE AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN

NOW ARRIVING AT THE PLATFORM SOMEPLACE IT'S THE TRAIN FROM NOWHERE
THERE IS NO ONE THERE TO MEET THE STRANGER
BUT YOU'LL SEE HE WON'T CARE

PASSING THROUGH THE BORDERS WITH A SMILE 'PON HIS FACE HE ALWAYS HAS TO SLOW DOWN WHEN HE JOINS THE WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE

THE NORMAL PACE AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN DOESN'T KNOW WHEN HE WON'T CARE (ON THE) TRAIN FROM NOWHERE

(D. MOORE-R. HOWDEN-T. FREENAN-D. NELSON) LEAD VOCAL: DAVE HARMONY: MORIONIDAYE/TAFF © 1977 RECYCLED MUSIC NC. (ASCAP) ALL RIGHTS RESERVED USED BY PERMISSION

BUNDED BY VEILS WE HANG TO AVOID THE TRUTH SEARCHING FOR THE TIMES THAT WE LOST IN YOUTH LISTEN THERE IS NO LIGHT WITHIN MY EYES

LISTEN TO THESE THOUGHTS AS THEY DRIFT AWAY

CAN TURN AROUND ALL THE THINGS WE DO

I HEHE IS NO LIGHT WITHIN MY TEYES
AS DARNNESS COMES WITH NO SUPPRISE
SHETTING SHADOWS ON THE WALL
AS NIGHT BEINGS TO FALL
TIMES SO HARD HURTS ME DEEP INSIDE
BUT LIFE KEEPS ON MOVIN' THO' DAYBREAK SEEMS SO LISTEN CAN YOU HEAR ME.

LISTEN CAN TOU FIEAR ME, CONFUSION TAKES ME AS I SING THIS SONG LEAVES ME NOTHING TO DO BUT TRY AGAIN RIGHT OR WRONG YOU'RE GONNA SEE A CHANGE IN ME D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON-R. ALBRIGHTON) LEAD VOCAL: DAVE HARMONY: MO

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ON THE RUN (THE TRUCKER)

HEY COME ON OVER ON IN TELL ME HOW YOUR LIFE HAS BEEN DOES IT CATCH YOU ON THE RUN LIFE IS LIKE THE SETTING SUM BEAUTIFUL BUT THEN IT'S GONE DOES IT CATCH YOU ON THE RUN ARE YESTEROAYS DREAMS ALL THATS LEFT ON MY NORODY ANSWERS BUT THE VOICE FROM INSIDE

AND ITS SO LONG SINCE I HAD TIME FOR A PHONE CALL IT'S BEEN SO LONG DONTCHA KNOW WHAT I MEAN FINDING ME SOMEONE TO SAY TELL ME HOW YOU FEEL TELL ME THAT IT'S REAL TODAY

DOES IT CATCH YOU ON THE RUN HEY I HEAR YOU'RE DOING WELL YOU MUST BE WORKING HARD AS HELL DOES IT CATCH YOU ON THE RUN THEN I HEAR MUSIC AS RHYTHMS REVIVE

AM I STILL DREAMING SAID THE VOICE FROM INSIDE I'M WORKING SO HARD I FEEL LAZY IN THE MORNING ALWAYS ON CALL HAVE TO LEAVE WITHOUT A WARNING

AND IT'S SO LONG SINCE I HAD YOU HERE TO TALK TO IT'S BEEN SO LONG DONTCHA KNOW WHAT I MEAN NOW WE WILL BE ALWAYS TOGETHER FINALLY SOMEONE TO TALK TO IT TAKES ME HIGH IN THE SUN IT TAKES ME HIGH IN THE SKY

(D. MOORE-R. HOWDEN-T. FREEMAN-D. NELSON) LEAD VOCAL: RON HARMONY: MO & DAVE © 1977 RECYCLED MUSIC INC. (ASCAP)

SPREAD YOUR WINGS

YOU'VE HAD ME SCREAMING AT THE CELLAR DOOR YOU'VE GOT ME BEGGING LET ME HAVE SOME MORE YOU COME SO CLOSE YOU KNOW IT FEELS REAL NICE BUT LOOK OUT BABE I CAN BE COLD AS ICE

SHAKE IT BABE I'LL WATCH YOU DO YOUR THING GOIN' THROUGH THE MOTIONS MAKES ME WANT TO DON'T TANTALIZE ME HONEY SOON YOU'LL SEE THAT I'LL BE CRUISING YOU'LL BE LOSIN' ME

OPEN UP SPREAD YOUR WINGS LET ME HAVE SOME

MORE
DENY MY HONEY ILL BE WALKING OUT THAT DOOR
OPEN UP TRIED TO LEAVE COULDN'T FIND THE KEY
COULDN'T FIGHT IT DO THAT THING THAT YOU DO TO ME

YOU COME TOO LATE TO CATCH THE EARLY SHOW WHEN I'VE GOT TIME YOU ALWAYS HAVE TO GO
DON'T FIVE AND DIME ME NO MORE SONG AND DANCE
STEP IN LINE GIRL COME ON NOW'S YOUR CHANGE

CHOO CHOO CHOO BABY TRAIN IS LEAVIN' SOON CHU CHU CHUGGING JUST ON YOUR PERFUME NO USE COMPLAINING TIME TO REALIZE THAT YOU'VE BEEN USED JUST MAYBE ONCE OR TWICE

CAN'T FIGHT IT DO THAT THING THAT YOU DO TO ME

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god guts & guns

Songs by Jeff Ampolsk

this album is for gorden and six the most selfless people I know

cover design, gorden friesen produced by gorden friesen and alan senauke mandolin and electric guitar, alan senauke electric guitar, bot norman bass, jerry mitnick guitar, jeff ampolsk engineer, miks sobol all songs copyright and written 1976 by jeff ampolsk and Low Litte Music

SALLY SELLS HER CHARMS FOR MONEY THESE DAYS

well the sun was on the slide the moon was on the rise she walked the quarter lookin for a man but she weren't the painted lady that you've often heard about she was just another pretty girl whose money had run out

Refrain

Sally sells her charms for money these days ain't that an awful way to pass the time sally sells her charms for money these days but i can't help believin that she was so much happier when she didn't have a dime

well she stands out on the corner down at bourbon and toulouse waitin for a catcall or a smile knowin if she stays there hanging half out of her clothes she'll make that other fifty in a while

Refrain

She was tired of all the lovers tired of all the lies tired of all the lines she'd heard before tired of all the housechores tired of so much more but mainly she was tired of bein poor

Refrain

BASKETBALL HERO

First two names was george washington his last name was brown great big basketball player from a little bitty louisiana town and his daddy was just a farm worker and his momma was only a maid but everyone knew deep down in their hearts That george'd be a big star one day

So george went to school in new orleans and he played for st. augustine and he lived with his good uncle william and also his pretty aunt jean deep down in the depths of the ghetto but not to be there for too long cause georgie had won him a scholarship for him to play basketball or

now george was a star at the college by himself he saved every game yea george was so good on the basketball wood hat all the white folks knew him by name as the years run by he run harder down the road to basketball fame when a bad run of luck and a big diesel truck made george paraplegically land

so now there's no cheers for the hero

white folks call him plog thing be unny instead and the doctor who got him addition says "just thank the log there or not dead" yea it's back to be ghetro for georgie back to welfare and dreams that can't wait ain't it welf all affect it will be and it wait how a flu pof the coin.

I was fixin' to ship out when an old sailor told me this.

STARTED OFF LONESOME

well i started off lonesome but i ended up blue for the life of a sailor it will do that to you

yea you'll cling to the bottle and you'll forsake your friends and you'll marry the ocean and you'll drink to the end

seen a many young writer lose his talent to wine for a pen don't move easy in a burgandy mind

and a many young singer lose all of his songs to singing how sailin set his life off all wrong well they pay us by the piece they don't pay us by the hour I thought that went out long ago and the bosses around here walkin' round like they're our saviors think we're too blind to realize we're just; incrensive laber

Pofrain

well I live inside the project down by St. Thomas Street every mornin' I walk to work through the St. Thomas fog it ain't too bad ya see in a couple of years mop factory gonna buy me a seein' eye dog

Refrain

yeah my name is Edward Tyner and
I'm blind as I can be
like I said before it weren't the worst thing
that ever happened to me no
so if you know a blind man, please do him this one favor
tell him take a tip from me
sarve before you work at the moo factory

GOD GUTS AND GUNS

it was wet and cold on Bourbon Street and I was hot and dry so I dropped into a barroom; they were out of bourbon

so I ordered rye the barmaid stared down at me through the pancake on

her face asked me what a guy who dressed like me was doin' in the place

said I didn't know she said it didn't matter though cause business had been a little slow

and as long as I was drinkin' she was gonna let it slide yeah she was gonna let it go so I stared up at the bar stage where a naked girl was shakin' everything she owned to the rythm of the latest A.M. radio don't sav a damned

thing drone yeah she was tellin' them old conventioneers to run away

from home by every once in a while shakin' a couple of parts that was previously unknown

now I was gettin' bored and high; my tab was gettin' higher I figured it be best for me to be sayin' my good-byers when this one old man come up sat down next to me said son you can thank American freedom to God Guts and Guns

Refrain

he said God Guts and Guns made America free at any price we must keep all three God Guts and Guns young man can't you see that's the cornerstone of American liberty

well he lectured on the evils of gun control threw in a couple of words about how the savior pulled himself up out the hole

said he didn't know for sure but he'd been told that the jungle bunnies was usin' welfare to buy weapons on the public dole

yeah he talked about Christian society and whiteman's privileged destiny race war comin' in 1983 and if I was a man I'd go out and join the klu klux klan told him I was a simple man and all them heavy questions of philosophy left me without too much to say but didn't he think a few too many people was gettin' shot to death these days

he said now that's what I daon't understand

how come all you young fellos daon't realize that if everybody a had a gun on their hip nobody whould shoot anybody cause everybody would be too seared to die

that made sense he repeated his refrain

Refram

now a crowd it gathered round us two for him they'd cheer for me they'd boo if I'd had a gun I prob'ly would have shot a few but since I didn't I figured it was time to change my tune so I told him I'd been meanin' to buy me one of them shootin'

only my drinkin' habit kept my wallet thin so if he'd kindly buy a round to tremorrow I'd put my payment down well he bought one for me and one for the bar just then them hundred and forty seven American legionaires struck up a hymn like a bunch of newborn rock and roll

they sang

Refrain

now four a clock come; they closed the bar we's walkin' fown Bouthon Street arm and arm check to check and shoulder to shoulder gettin' drunker and feelin' bottled behind and what did I see?

I check the shoulder to should be shoulder to should be should b

yeah we beat them sissy's till they was almost dead tore the whole damned bar to shreds old man grabbed the manager and this is what he said said "set ya free if you sing along with me" manager bean to sine

Refrain

things was gettin' mighty odd when in popped this fellow

from the riot squad hit a couple of female impersonators over the head put his hand to my ears and this is what he said said job well done boys job well done but accordin' to the city's protocol seems I'm gonna half to arrest you all but don't worry none cause when you get to jail fraternal order of police is gonna post your bail well went to jail got out all right went to court the followin' night judge was lookin' hungry and lean said thank you boys for keepin' the city clean this whole damned story might sound absurd but it ain't the funniest thing I heard no to tell you the truth the funniest thing is when the judge and the jury began to sing

Refrain

ALVIN CROW



ALVIN CROW and The Neon Angels

SIDE ONE:

- 1. DYNAMITE DIANA 2:48
 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 2. TROUBLE, LONELINESS, AND SORROW 3:33
 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 3. CHAINS ON ME 2:30
 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 4. FADED LOVE/MAIDEN'S PRAYER 3:35
 (John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
- 5. ROLY POLY 2:18 (Fred Rose, Milene Music, Inc., ASCAP)

SIDE TWO

- 1. SAN ANTONIO ROSE 2:55
 (Bob Wills, Bourne Music, Inc., ASCAP)
- (Now and Then There's) A FOOL SUCH AS I 2:55 (Bill Trader, MCA, Inc., ASCAP)
- 3. OKLAHOMA HILLS 3:42
 (Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. HEART OVER MIND 2:43
 (Mel Tillis, Cedarwood Publishing Co., Inc., BMI)
- 5. TDO LONELY, TOO LONG 2:45
 (Jim Owen, Sawgrass Music Publishing, Inc., BMI)

THE BAND:

ALVIN CROW / Vocals, Guitar, and Fiddle

RICK CROW / Bass

ROGER CRABTREE / Harmonica

ALAN FULFER / Orums

© 1979 Big Wheel Records, @ 1973, 1979 Big Wheel Records





am Keritz. customized Gibson Sonex electric guitar, fuzz-wah pedal, background howls.

Normanly: electric bass.

lichele Menard: vocals, tambourine.

A Palmer: drums.

c Peterson: electric piano, Spribattit spring instrument

Vendy Niles: clarinet.

Ingineered and mixed live to two-track by Aaron Nudelman at Big Rehab Studios, (415-822-5748 or 426-3421) on January 20,1995.

ront cover pain ing by Eun Young Lee, photographed Ellen McDermott. (contact Eun Young v/o SuperChimp)

brok almo graph by Stella Price.

norths to: An row Nudelman, Eun Young Lee, Ellen McDermott tell & to. Steven Daubenspeck, Gino Robair, Mark Sieling, en Riseling, and Michelle Bailey.

elo StyperChimp,

an Fran A. Ca. 9 146 USA





Etta James "Big Red"

SIDE 1

- 1. AT LAST
- 2. IF I CAN'T HAVE YOU
- 3. ALL I COULD DO WAS CRY
- 4. SOMETHING'S GOT A HOLD ON ME
- 5. FOOL THAT I AM
- 6. MY HEART CRIES
- 7. TELL MAMA

SIDE 2

- 1. STOP THE WEDDING
- 2. DREAM
- 3. MY DEAREST DARLING
- 4. DON'T CRY BABY
- 5. SPOON FULL 6. TRUST IN ME
- 7. SUNDAY KIND OF LOVE

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THE SIRENS RECORDS 101

PRIMITIVE

PIANC

Some eighteen years ago, Erwin Helfer produced this album on Tone Records with the help of Bill Russell and Ralph Heitt. Recognizing the lasting and unique abilities of these four planists, Mr. Helfer welcomes the reissueing of this album with the same enthusiasm that he recorded

it. The direct and indirect influence of boogie piano on many blues, jazz, and rock musicians is undeniable. Thus we have Primitive Piano; not in the sense that it is unsophisticated, but in its musical strength and purity.

BILLIE PIERCE

- . Get A Working Man
- Panama Rag
- In The Racket

Billia Pierce described her talents as "just a gift." Born in Pensecola, Florida in 1906 to a musical family in which both her parents and her six sisters played the piano, she got a feeling for the piano at a young age. When only 15, she replaced Clarence Williams as Bessie Smith's accompaniest. Her playing was later heard behind George Lewis, Alphonse Picou, and Ida Cox as well as the trumpet of her husband, De De. Billie was also a soloist and songwriter. "In the Racket" is one of her own songs. Until the death in 1974, Billie was often heard playing in New Orleans.

SPECKLED RED

- Dad's Piece
- · Early In The Morning
- · Oh Red

Rufus Perryman, nicknamed Speckled Red because he was albino, was born in 1892 in Monroe, Louisiana. Like most blues and stomp players, Red was basically self-taught. His father started him in the direction of church music. But when the family moved to Atlanta, Red became a full-time blues planist. Soon his profession led him throughout much of the country, notably Memphis, Kansas City, St. Louis, New York, and Detroit, where he was known as Detroit Red. He came in contact with Will Ezell and Charlie Spand in Detroit; Count Basie, Joe Turner, and Sam Price in K.C.; and Walter Davis, Peetie Wheatstraw, and Jimmy Oden in St. Louis.

His first recording was a tame version of "The Dirty Dozens," cut in Memphis for Brunswick. This was a 1929. A year later, he rerecorded the "Dozens" with "Wilkness Street Stomp" in Ohicago, Red all but disappeared from music during the depression until Walter Davis arranged a recording session for Fled with Bluebird in 1938. Among the songs cut were "St. Louis Stomp" and "Doing the Georgia." In 1941 Red settled in St. Louis, working as a porter. He became popular for a third time in the mid 1950s, when the recordings on this album were made. He died in 1973.

DOUG SUGGS

- Doug's Jump
- Sweet Patootie

JAMES ROBINSON

- · Bat's Blues
- Four O'clock

Doug Suggs was born in December of 1894 in St. Louis. The influence of Claude Brown, composer of "Sweet Patootie," can be heard in Doug's playing, Doug spent his professional career in Chicago, often playing at memorable "house rent" parties with the likes of Pine Top Smith, Albert Ammons, Clarence Lofton, and Jimmy Yancey, But Suggs' personal style kept him from being lost among these "bigger names." In the later years of his life, Suggs worked at Comiskey Park and the Merchandise Mart as a porter, as playing lobs became scarce.

James "Bat, the Hummingbird" Robinson was bom in Algiers, Louisiana on Christmas Day, 1903, and spent most of his childhood in Memphis. James interest in music started when his father taught him to play drums and piano. In the 1920's he lived in Chicago where he played drums for Louis Armstrong at the Sunset Cafe. He also had musical ties with Chippie Hill, Eppie Moan, and Elzadie Robinson. He earned the name "Hummingbird" because of his tendancy to hum or grunt while he played. In the 1930's Bat moved to St. Louis, where he eventually died. Although James never had a large following, his recordings on Vocallian and Genent are noteworthy.

Thanks to John Steiner / Special thanks to Bruce Kaplan, Jerry

Album produced by David Goldberg Barry Dolins Steven B

Dolins



THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

辩 Played by a family of wandering Gypsies

TATA MIRANDO & HIS SONS



PRINTED IN U.S.A.



THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

Russian Folksongs.			
Sak Egy Kislany			.2:2
Dobra Dobra			1:5
Armenian Folksongs			
Bessarabyanka			
Black Eyes			
atzso Daijo			
e Rossignol			
Serebogare			
boyan			3:3

All Selections Are Traditional

The music of the gypsies is a panorama of their life. It tells of their never-ending struggle for survival; their nomadic wandering from land to land; their experiences, their joys and their woes. It's a composite of music from many countries and characteristically, it covers a wide range of moods—pathos to joy, sorrow to happiness—perhaps in a way no other music is capable of doing.

To the gypsy, music is more than just a diversion, it's a way of life. The music represents this life. It's folk music in the ultimate sense of the word, because it's truly music of a people, telling their story. And in the final analysis, it's understood and appreciated and loved for the same reason.

Tata Mirando is a true gypsy. He still roams with his ever-increasing family from country to country making music wherever he goes. A native of Hungary, he's equally at home in Greece, Italy, France, Austria, Germany and the Netherlands.

He plays the double bass in a gypsy orchestra—his own gypsy orchestra—and besides himself, all the players are his sons. The eight children gather around their father daily, practicing with the man who has been their first and only teacher.

There is no disagreement in the orchestra, Tata is master and his word is law. In this way he has kept the family together through the years, surviving two world wars and countless personal crises.

Tata's gypsy orchestra is different from many. He uses two guitars to replace the customary cimbalom. (The latter instrument was too expensive to buy, so Tata decided to substitute.) The guitars not only proved a good substitute but have given the orchestra a new rich and warm tone.

Also, Tata's orchestra has not one prima, but two. Once or twice every evening, the eldest son, Morchi surrenders his place to his younger brother Moro, and the boys engage in a bit of friendly rivalur.

In "The Passionate Music Of The Gypsy Caravan," Tata Mirando and his boys present some of the all-time greats in gypsy repertoire. The music is from Russia, Armenia, Czechoslovakia, Roumania and Hungary, It runs the gamut of gypsy lone, from such songs as "Csak Egy Kislany," (Just A Little Girl) one of Hungary's classic love songs, to "Frisa Csardas" (new dance) a rousing version of the gypsy's traditional folk dance. Listen, as the wousies play!

FONTANA RECORDS · CHICAGO 1. ILLINOIS · PRINTED IN U.S. A.



TATA MIRANDO ピ HIS SONS





McM. Terrific Technical Musical June

SIDEONE

IN THE GOOD OLD SUMMERTIME

1. I DON'T CARE (2:06) Judy Garland

- 2. MEET ME TONIGHT IN DREAMLAND (2:25) Judy Garland
- 3. PLAY THAT BARBER SHOP CHORD (2:22) Judy Garland & The King's Men.
- 4. LAST NIGHT WHEN WE WERE YOUNG (2:52) Judy Garland
- 5. PUT YOUR ARMS AROUND ME HONEY (2:44) Judy Garland

6. MERRY CHRISTMAS (2:42) Judy Garland

CAST	
Veronica Fisher	Judy Garland
Andrew Delby Larkin	Van Johnson
Otto Oberkugen	S.Z. "Cuddles" Sakall
Nellie Burke	Spring Byington
Rudy Hansen	Clinton Sundberg
Hickey	Buster Keaton
Louise Parkson	Marcia Van Dyke
Aunt Addie	

S.Z. "CUDDLES" SAKALL · SPRING BYINGTON A ROBERT Z. LEONARD PRODUCTION

Written for the screen by ALBERT HACKET FRANCES GOODBICH and IVAN TORS From a Screen Play by SAMSON RAPHAELSON and a Play by MIKLOS LASZLO. Directed by ROBERT Z. LEONARD + Produced by JOE PASTERNAK



SIDETWO

GOOD NEWS

1. GOOD NEWS (Tait College) (2:35) Joan McCracken

2. HE'S A LADIES MAN (2:32) Peter Lawford

3. LUCKY IN LOVE (3:05)

Pat Marshall, Peter Lawford & June Allyson 4. THE FRENCH LESSON (2:28)

June Allyson & Peter Lawford 5. THE BEST THINGS IN LIFE ARE FREE (2:54)

June Allyson & Peter Lawford

6. PASS THAT PEACE PIPE (3:05) Joan McCracken

> 7. JUST IMAGINE (2:48) June Allyson

8. THE VARSITY DRAG (2:47) June Alivson & Peter Lawford

Orchestra and Chorus Conducted by Lennie Hayton

Screen Play by BETTY COMDEN and ADDLPH GREEN . Based on the Musical Cornedy by LAWRENCE SCHWAB, LEW BROWN, FRANK MANDEL, B.G. DeSYLVA, and RAY HENDERSON.

A METRO-GOLDWYN-MAYER PICTURE CHARLES WALTERS ARTHUR FREED

JUDY GARLAND

Meet Me In St. Louis
The Harvey Girls



JUDY GARLAND

MCFM 2588

sings selections from the Metro-Goldwyn-Mayer Pictures Meet Me In St. Louis and The Harvey Girls



1. MEET ME IN ST. LOUIS, LOUIS

- 6. THE BOY NEXT DOOR

MCA RECORDS EMI Records Ltd.

4. SWING YOUR PARTNER ROUND AND ROUND







Joan Crawford Walter Huston RATN

CAST: Joan Crawford, Walter Huston, William Gargan, Beulah Bondi, Matt Moore, Kendall Lee, Guy Kibbee, Walter Catlett, Ben Hendricks, Jr., Fred Howard.



Featuring:
RAIN THEME
ST. LOUIS BLUES
THE SHIPS SAIL IN...SAIL OUT
WABASH BLUES



HERMAN LEVIN'S PRODUCTION

THE CREAT WHITE HAPE

A Play by

HOWARD SACKLER

Starring

JAMES EARL JONES

Featurin

JANE ALEXANDER, GEORGE MATHEWS LOU GILBERT, JON CYPHER, JERRY LAWS GEORGE EBELING, PETER MASTERSON MARLENE WARFIELD, HILDA HAYNES EUGENE R. WOOD

AND THE BROADWAY CAST OF 60
Scenery Designed by Cos

ROBIN WAGNER

Lighting Designed by

JOHN GLEASON

Costumes Designed by

DAVID TOSER

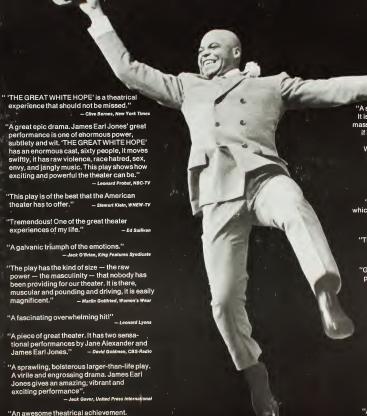
Music Arranged by

CHARLES GROSS

A Tetragrammaton Recording Produced and Directed by the Author Executive Producer WILLIAM HAMMERSTEIN

Directed by

EDWIN SHERIN



"A searing drama! You will never forget it. It is one hell of a piece of theater. This is a massive play with a massive cast. But even if it had far less than the sixty odd actors it would still be magnificent. Marlene Warfield is superb. The performance of James Earl Jones is literally out of this world and Jane Alexander turns in a performance guaranteed to wrench your soul." - Allan Jefferys, ABC-TV

"A monumental dramatic achievement which thunders across the stage. A blazing melodrama.

- Ethel Colby, Journal of Commerce

"The most exciting and potent play of the decade." - Joe Franklin, WOR-TV

"Great theater! Broadway at its very best performed by an absolutely electrifying cast."

- William Glover, Associated Press

"A thrilling knockout!" - Walter Winchell

"A great American epic. A knockout, blockbuster and smash hit. This is the big one." - Alvin Klein, WNYC

> "A powerful epic drama!" - Sandy Lesberg, WOR

> > "Magnificent!" - Cherles McHerry, Daily News

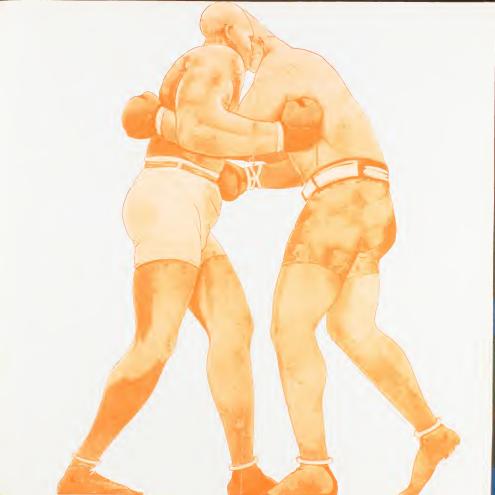
"As I was leaving the theater James Earl Jones was receiving a standing ovation of the kind that makes Broadway history." - Clive Bernes, New York Times

with some of a call of the standard of the sta

one of the all-time greatest original cast recordings."

Absolutely overwhelming, Should make

- Herry J. Gittes, CSC







Peter Lauch und die Regenpfeifer

> Lauter Lose Lieder





Lauter Lose Lieder



Peter Lauch und die Regenpfeifer

OTHER OUTSTANDING GERMAN ALBUMS



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FLPS 1464 Herbert Hisel Kommt Wieder



FLPS 1439 Komiker — Herbert Hisel



FLPS 1376 Deutscher Humon

IN DELITSCHLAND AUFGENOMMEN

Write for complete eatalog of German albums

SIDE A

In einem Polenstädtchen (Meyer/Christ)

Ein Männlein steht im Walde (Meyer/Christ)

Ach, da kommt der Gute

Ohne Hemden, ohne Hosen

Zeig mir mal dein Muttermal

'ne Hochzeit ist lustig (Meyer/Christ)

SIDE B

In Honolulu (The Leightons)

(The Leightons)

Max, du hast mir was gestohlen (Meyer/Christ)

Wenn einer noch an Wunder glaubt (Meyer/Christ)

Wenn zwei Jungvermählte flittern (Meyer/Christ)

Beim ersten Mal da tut's noch weh (Eisbrenner/Käutner)

Das Schönste auf der Welt (Meyer/Christ)

GRABACION ORIGINAL

Ucl. 34





ENGELBERT HUMPERDINCK

DECCA



J. GIGHNTES DEL POPO

737

Ucl. 34

ENGELBERT HUMPERDINCK

Side I

- 1. RELEASE ME 3:15
- (Miller/Williams/Yount/Harris/P) 1967 Palace M.

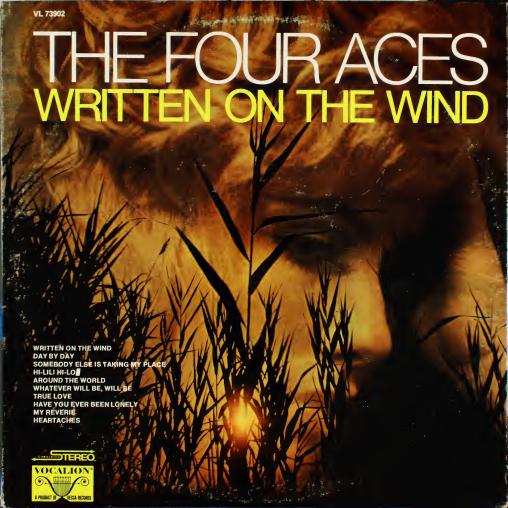
 2. A MAN WITHOUT LOVE, 3:20
- (Pace/Livraghi/Mason/Panzeri) ® 1968 Britico/Valley Music
- 3. THE WAY IT USED TO BE 3:09
- (Cassano/Conti/Cook/Greenaway/Argenio)® 1969 Britico/Maribus
 4. QUANDO QUANDO QUANDO 3.15
- (Testa/Rents/Boone)® 1968 Bristos/Warner Bros. Mustc.

 5. EVERYBODY KNOWS (WE'RE THROUGH) 2:10
- 6. THERE'S A KIND OF HUSH (ALL OVER THE WORLD) 251
 (Reed/Stechens)® 1967 Denna Music
- 7. THERE GOES MY EVERYTHING 2:50
 (Frazier)® 1967 Burlington Music

Side B

- 1. LES BYCYCLETTES DE BELSIZE 3:10 (Reed/Mason)® 1968 Donna Music
- 2. WINTER WORLD OF LOVE 3:20
 [Reed/Mason/@ 1969 Donna Mustic
- 3. I'M A BETTER MAN (FOR HAVING LOVED YOU) 2-50
- (Bacharach/David)® 1969 Blue Seas/Jac Music
- 4. TEN GUITARS 2:40
 (Mills)® 1967 Valley Music
- MY WORLD 2:50
 (Pes/Fontana/MellinX® 1967 Britico/Robert Mellin
- 6. AM I THAT EASY TO FORGET 3:05 (Below/Stevenson)® 1968 Palace Music
- THE LAST WALTZ 2:58 (Reed/Mason)® 1967 Donna Music

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THE FOUR ACES · Written On The Wind



WILHELM FURTWÄNGLER

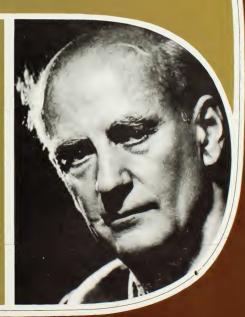
Vienna Philharmonic Orchestra

RICHARD STRAUSS

TILL EULENSPIEGEL
DON JUAN
DEATH AND TRANSFIGURATION

Recommended for Furtwängler addicts and for those who enjoy the magic of a great interpreter... His performance of Till Eulenspiegel is full of affection for that rascally character... The sound is very good for the 1950's.

Trevor Harvey in The Gramophone



WILHELM FURTWÄNGLER **Richard Strauss:**

Till Eulenspiegel's Merry Pranks Symphonic Poem, Op. 28

side one, band 2 - 18 40 (recorded in March 1954)

Don Juan

Symphonic Poem, Op. 20

side two = 24:30 (recorded in January 1950)

Death and Transfiguration Symphonic Poem, Op. 24

Vienna Philharmonic Orchestra.

ONE TENDS TO THINK OF RICHARD STRAUSS as a composer who lived easily forgotten that some of his best works, such as these symphonic poems and most of his often heard songs, were written when he was merely on the threshold of his career. Don Juan came out when Strauss he was 31. He wrote his last music at B4

Don Juan was the first of Strauss' works to become generally popular but it was not his first successful piece, nor yet his first publicly applauded orchestral music. Behind him he already had two symphonies and the symphonic fantasy Aus Italien, as well as a concert overture, a violin concerto and the tone poem Macheth (though this had not yet been performed in public) when he set to work on Don Juan-some of the themes occurred to him while he was vacationing in Padua.

Lenau's Don Juan, the source of Strauss' tone poem, was not the mere with some lines from Lenau's fragmentary play in which Juan declares character portrait, but it involves no dichotomy of purpose, if only be-cause Don Juan himself is single-minded.

Strauss had the idea of the symphonic poem from Liszt, but in Don Juan for the first time he applied it to one person's mind observed in detail. The matter of the music was new and strange, but it derived from List and Wagner and, formally, the poem held fast to the principles of romantic sunata form. The opening paragraph is a long, melodic thread consisting of numerous detachable heroic phrases. At the first full cadence, feminine elements become perceptible and, not long afterwards, a glockenspiel shimmer introduces the first of the subsidiary sections to a warm, melting time. Juan's first theme returns and now gives way tu a heady melody for oboe solo—this is the red-headed Donna Elvira (at least Strauss maintained that the music described the color of her hair, but perhaps he was teasing a disciple who tended to read too much into descriptive music. Then, after a further rush, the four horns produce a descriptive music). Then, after a further rush, the four homs produce a new time which is clearly a representation of the couplet in Lenau's poem: "Away! New conquest is my sole desire/So long as beast this pulse of youthful fire." There follows an extended development of Don Juan's themes instituted with those of his feminine conquests. But the ambition is turned to bitterness and distillusion. Wisps of theme pass

through his mind and he rejects them. The only cure is to fling himself for a last time into feverish activity-i.e. a recapitulation of themes. The wild, passionate orgy culminates in a duel; the climax stops abruptly and a soft chord is pierced by a dissonant note for trumpet—the hero has been struck to the heart. His lifeblood flows quietly away and his heartbeat stons. His quest is over

Now that Don Juan is accepted as a classic of the late-romantic reper tory, it is difficult to realize how strange and difficult it all was in Novem ber of 1889 when the Weimar court orchestra played it for the first time Several of the orchestral principals were appalled by the unprecedented difficulties in their parts, by the high notes they had to reach for as well as the demand on wind players' breath. "The only mercy" wrote Strauss to his parents, "is that the piece is short. First horn asked anxiously if the Testorial Symphony came after Don Juan. When I answered yes, he com-mented 'That's as may be'." By the first performance, the orchestra had become enthusiastic and the audience reaction was the most favorable

Death and Transfiguration (Tod und Verklarung) is the most Lisztian of all Strauss' symphonic poems because it is more generalized in content and less concerned with details of thought and character. Strauss' great friend and mentor Alexander Ritter wrote a poem about the story of Death and Transfiguration and Strauss printed this at the head of the score. But the music was written before the poem and our impressions of Death and Transfiguration are accordingly as valid as Ritter's—so long as

It is about a man who lies dving in his room. The atmosphere of death hangs heavy over the sickbed. A gentle woodwind tune suggests that he nangs neasy over the section. A gettier would make a sage of the section is dreaming of far-off, happy days. A spell of agony racks his body, but his spirit is victorious over death as over the world because he is a man and has an immortal soul. He dreams again of his childhood and youth. The music becomes more impassioned and then we are back in the sickroom again. He grows weaker, his pulse beats more and more slowly; at last be sinks back and yields to death. But out of darkness comes the real victory, release from the world and transfiguration. The solemn theme of transfiguring triumph, which is the spirit's victory over death, wells up

In 1894 Strauss began a new tone poem, in rondo form, hased on the In 1894 Strauss began a new tone poem, in foliato tollin, rissed of the historical rapscallion Till Owlglass, who was the hero of a comic opera by Cwill Kistler that had been performed in Weimar during Strauss' sojourn there. The historical Till lived to a ripe age and died in the Black Death, but Strauss used the legend in which he was executed for his offenses against authority. Till Eulenspiegel's Merry Pranks was released by the composer without benefit of programmatic explanation; but Strauss later. elucidated his scenario for the benefit of another conductor and, there-

The prologue, only five bars long, introduces the first of the two rondo themes — this is a double rondo. It is a "once upon a time" theme in its original state but later, in a perky form, it represents the practical loker. The secund theme, the famous syncopated horn solo, shows Till swaggering along. In his first joke he rides through the market place upsetting booths and frightening the old women. Next he dresses up as in pretense, then in earnest, but all in vain. He curses the world which will not accept him but, before long, he is among the academicians and starts a heated argument, at the height of which he whistles his way out starts a heated argument, at the height of which he whistles fills why out hat jaunty time. The escapades following are not detailed but, rather, suggests of the property of

The first theme returns in its original form as an epilogue: Till died, but his exploits live on. With a roar of applause, the full orchestra signi-WILLIAM MANN

WILHELM FURTWANGLER, the son of an archaeology professor, was born in Berlin on January 23, 1886. By the age of seven he had begun compos-ing and by eight he had commenced the serious study of music in Mu-nich, first as a pupil of famed pedagogue Josef Rheinberger and later with composer-conductor Max von Schillings

In 1915, Artur Bodanzky-conductor of the esteemed Mannheim Orchestra-accepted a new appuintment with the Society of Friends of Music in New York which necessitated the formation of a Mannheim Theatrical Commission committee to select a suitable successor to Bodansky. Among those prospects selected by the committee, the name furtwangler appeared. Though It was considered quite unlikely that the yuung conductor was ready for such a major assignment, doubters were soon made believers when the committee traveled to Lubeck in order to hear Furtwangler conduct a small theater orchestra. They quickly rec-

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ognized his unique genius and unanimously declared him the perfect person for the position. This event marked the beginning of a great career, for not only were his Mannheim operatic and concert pro career, for not only were its Manimum operation and context produc-tions warmly received, but also his successful reigns as conductor of the Torkunstler Orchestra of Vienna and the Berlin Statisoper Orchestra. But not until 1922 did Furtwangler prove himself to be one of the great appointed as the conductor of the famous Gewandhaus concerts at Leipzig and of the Berlin Philharmonic Orchestra.

By the year 1924 Furtwangler's fame, especially as an interpreter of the 19th century German repertoire, had spread throughout the world and, as a result, he enjoyed sixteen years of guest conducting stints in Europe tras as the Royal Philharmonic Orchestra, the New York Philharmonic (where, after his successive 1925-26-27 appearances, he was offered—but declined—a permanent podium), and his own Berlin Philharmonic. He also conducted Der Ring des Nibelungen at Covent Garden.

Although he remained in Germany and continued to conduct the Berlin Philharmonic and other orchestras during the 1939-45 war years, the Allied Komandatura absolved Furtwangler of any Nazi sympathies at the conclusion of the war. As a result, he resumed his touring of air conductor in Berlin

Wherever the genius that was Furtwangler traveled, controversy fol-lowed. He had his detractors who couldn't abide his seemingly impulsive readings and eccentric mannerisms. Likewise, and far more representabeing one of the four or five major interpreters of music that this century has witnessed. Thus, all the more reason for regretting that Wilhelm Furtwängler's eagerly anticipated return visit to the United States—with a Furtwangler-wrought Berlin Philharmonic—had to be cancelled because of his death at the age of sixty-eight in Baden-Baden on November 30, 1954.

ALSO BY FURTWÄNGLER ON SERAPHIM

REFTHOVEN SYMPHONIES NOS 3, 5 & 7, Vienna Philharmonic Or

BEETHOVEN FIDELIO (complete-with Leonora Overture No. 3 as Interlude in Act Two). Martha Modl, Sena Jurinac, Wolfgang Windgassen, Otto Edelmann, Gottlob Frick, Rudolf Schock, Alfred Poell; Vienna State Opera Chorus and Vienna Philharmonic Orchestra.

WAGNER: GÖTTERDAMMERUNG (with Kirsten Flagstad, soprano). Sieg-WAGNER: DIE WALKURE (complete). Martha Modl, Leonie Rysanek,

Margarete Klose, Ludwig Suthaus, Ferdinand Frantz, Gottlob Frick Vienna Philharmonic Orchestra. A WAGNER CONCERT, Tannhauser-Overture; Lohengrin-Prelude to Act

WANNEK CONCENT. Jannhauser—Overture; Tohengrin—Pretude to Act 1. Die Walkure—Rude of the Valkynes; Der fliegende Holländer—Over-ture; Tristan und Isolde—Pretude and Liebestod; Die Meistersinger— Overture; Parsifal—Pretude to Act 1 and Coud Friday Spell; Siegfried Idyll. Vienna and Berlin Philharmonic Orchestras. IB-6024





FRANZ SCHUBERT Rosamunde Ouverture op. 26 D 644 Sinfonia n. 8 in si minore D 759 "Incompiuta"

Registració de del mo-



FONIT CETRA



FRANZ SCHUBERT

LATO I

Rosamunde Ouverture Op. 26 D 644 [11'43"]

ATO 2

Sinfonia N. 8 in si minore D 759 "Incompiuta"

Andante con moto [11'46"]
 Andante con moto [11'32"]

Berliner Philharmoniker Direttore: Wilhelm Furtwängler

Registrazione dal vivo effertuata il 15.91953 al Tirania Dalaci di Regione

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Luigi Bellingardi

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PRODUCED BY PAUL MYERS VON STADE MARTIN KATZ, PIANO

SIDE DOWN SIDE OF CONTROL OF CONT

SIDE ONE:
DOWLAND: "Come again, sweet love doth now invite"
DOWLAND: "Sorrow, stay"
PURCELL: "The Blessed Virgin's Expostulation"
LISZT: "Die drei Zigeuner"
LISZT: "Einst"
LISZT: "Cht Quand je dors"

SIDE TW 0;
DEBUSSY: Chansons de Bilitis:
"La Flüte de Pan" "La Chevelure"
"La Flüte de Pan" "La Chevelure"
"La Flüte de Pan" "Sur Chevelure"
"La Flüte de Bandes"
"Auprès de ma blonde "
"Auprès de ma blonde "
"Au près de la rose"
"Au prè de la Tose"
"Au Prè de la Tose"
"Au Prè de la Tose"
"Thois vencevous, filette?"
"(ASCAP)
CAROL HALL: "Jenny Rebecca"(may)
The realization and arrangements of

the songs by Purcell, Dowland, and Hall are by Martin Katz. All selections are in the public domain except where noted. Texts Enclosed

The roots of the art song are buried deep in the England of the late fifteenth and early sixteenth centuries, and it is commonly agreed that John Dowland (1563-1626) contributed more than any other pioneer of the period to the creation of the art song. Groves' Dictionary reveals that "Dowland was the first to specialize in this form and to develop it; and the art songs or Lieder of Schubert, Schumann and Brahms with pianoforte accompaniment are the lineal descendents of Dowland's 'ayre' with lute accompaniment....It is as a song writer that Dowland establishes a claim to a place among the immortals. His songs show no signs of old age, and indeed some of them sound amazingly modern both as regards form and harmonic effect even in the company of twentieth-century music

Dowland claimed fame as a virtuoso lutenist and singer during a career that took him throughout Europe. His First Booke of Songes or Ayres with lute was published in 1597 and won immediate success. So popular did it prove that a second editon was issued in 1600, a third in 1606, a fourth in 1608 and a fifth in 1613. In 1600 he produced his Second Booke of Songes or Ayres, and in 1603 his third. A volume called A Pilgrimes Solace appeared in 1612, the year he was appointed one of the King's Musicians for the Lutes in London. Each of these books contains twenty-one songs, while three more were published by his son Robert in A Musical Bouquet of 1614, making a total of 87 songs by the composer. The first book, which contains "Come again, sweet love doth now invite," is made up of works of fairly simple design, each musical phrase following the verhal outline with little repetition and little contrapuntal development, yet endowed with beautiful melody and remarkable matching of words with music. The second set, from which comes "Sorrow, stay," shows a great advancement in song writing, with the conventional square-set design nearly abandoned and the lute accompaniment carried to a high level. The prevailing mood is one of passion, melancholy and resignation.

says that the brooding melancholy and conservative technique in Dowland was pushed as far as it could go to achieve an intensity of expression unequalled in England until Henry Purcell (1659-1695), who dominated at the end of the century as Dowland had at the beginning. Purcell ran the gamut of composing music for plays and operas, as well as anthems, hymns, psalms, canons, odes, cantatas, catches, vocal duets and songs with continuo. He has been called "one of the greatest and most original of English composers," and in the England of the Restoration he forged new traditions out of old English and Italian ones, creating a new music less restrained and more flambovant, more rhetorical. His place at the pinnacle of English composers is assured through his power of setting the English language in song, something he did with the sure instinct of a singer. As one contemporary observer remarked, Purcell showed "a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions as well as caus'd Admiration in all his Auditors." Another said, "a greater musicall genius England never had." By 1680 he had formulated his mature style, one with a pliable vocal line filled with detail as he matched rhythm and melody to the rhetorical and emotional quality of the words. His "The Blessed Virgin's Expostulation" (1693) is one of his sacred songs with text by Nahum Tate, librettist for Dido and Aeneas.

lan Spink in English Song, Dowland to Purcell

Although making his reputation as a virtuoso pianist and creator of large-scale works, along with a plethora of piano works, Franz Liszt (1811-1886) wrote over seventy songs with a certain wry humor and even self-doubt. In 1859 he commented about a collection of his songs dating from that year: "The songs in their present form can stand on their own feet (discounting the inevitable criticism from our ill-tempered and snarling opponents!), and if some singers, neither coarse nor superficial, find the necessary courage to sing songs by the notorious non-composer Franz Liszt, then probably they too will find their public." Liszt admitted to having difficulty in setting texts, and it has been often said that he was not a natural song composer, that his head and heart were more with music than words

Between 1839 and 1847, Liszt wrote some thirty songs, including "Oh! quand je dors" to a text by Victor Hugo (revised 1859), one of five such songs composed to Hugo verses in this period. Liszt's sensitivity to lyrical poetry matured during his term as director of the theater in Weimar, 1848-61; and here we find "Die drei Zigeuner" to poetry by Lenau, published as part of Gesammette Lieder (1860). And in the final period comes the brief "Einst" of 1878 with poetry by Bodenstedt, one of three songs that year to texts of the same post.

nere songe unity art or tests on the same poet.

Said Humphrey Searle, in his The Music of
Listz, "List tremains a very much underrated songwriter. He had a very genuine pictorial and byrical
gift, and he saw to it that in his songs the voice and
piano parts were integrated into a whole—there is
no question of an all-important metody with a conventional accompaniment, as in the songs of some
of his contemnoraries."

Claude Debussy (1862-1915) brought to culmination the unity of voice and accompaniment in the French song through his Chansons de Bilitis, which evoke the world of ancient Greece that often inspired him. In his biography of the composer, Oscar Thompson wrote: "The three songs of this group, La Flute de Pan. La Chevelure and Le Tombeau des naiades, are among those in which the music seems to melt into the text. They place Debussy beside Wolf and Mussorgsky as a supreme master of word setting. Elsewhere he occasionally sacrifices word values for the sake of a continuing mood or for rhythmic flow in the music. The Chansons de Bilitis must be regarded as among the ripest fruits of an art at once sensitive and voluptuous, reticent and sybaritic.

Debusy's friend Pierre Louy's published his poems in B95 and dedicated them in memory of poems in B95 and dedicated them in memory of Merine hen Atala," a friend who inspired him with her ander akin, her similarity to a bacchante, her Near Eastern nature. Louy's initially passed off his prose poems as translations from a Greek poetess contemporary with Suppho, had later admitted it as how. Debusy's dedication of the score reads. "Purr Pierre Louy's, a cause du 19 Octobre 1899," The date of the composer's marriage to Rosalie Texier—and so multi-dayered relationships are associated with these enong/norms.

Debusy's music is magically cool and voluptions, fall of the sensous charm to enhance of the Month tous, fall of the sensous charm for held so a full distribution of the properties of the sensor charm of the sensor of the Billist did not receive a public performance until March 17, 1900, when the three songs were sung by Blanche March accompanied by the composer, at the Société Nationale. Debusy was then proclaimed "the Verlaime of Music." Joseph Canteloube (1879-1957) is best known for his five sets of Chants d'Auvergne, the first published between 1923 and 1930, the fifth in 1955 Born just to the east of Auvergne country in the small town of Annonay, he studied piano with a Chopin pupil, Amelie Doetzer, and composition with Vincent d'Indy. Although he could claim a Poème for violin and orchestra, two operas, a symphonic poem and other works, his main interest centered around French folk song, and from 1900 to the end of his life he traveled his country widely in search of them. While prizing folk songs for freshness, charm and expression of national character, he felt, too, that they were a means to infuse new life into contemporary French music, and he created sensitive orchestral settings that superbly capture the feeling and spirit of the region from which each one originated. His Chants de France, published as two volumes in 1948, are from various regions of the country and orchestrated in the manner of Chants d'Auvergne. "Auprès de ma blonde" is based on a famous tune from the Ile-de-France; "Où irai-je me plaindre" is a sad tale form the Haut Dauphiné; "Au pré de la rose," a nonsense intermezzo, comes from Gascoigne; and "D'où venezvous, fillette?" is a little Red Riding Hood-type story from Provence.

Carol Hall's "Jenny Rebecca" has been a constant encore on every Frederica von Stade recital since the singer first heard it on a Barbra Streisand recording. It's an original song written in folk song style, and Miss von Stade is so fond of it that she named her first child, born just forty-eight hours after this recital was recorded, lenny Rebecca.

-Robert Jacobson/Editor, Opera New.

Engineering: Stanley Tonkel, Mike Ross-Trevor Recorded at CBS Recording Studios,

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IFREDERICA PANO





Elisabeth SCHWARZKOPF

Soprano

Gerald MOORE

Pianist



Photo: Fay



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Song Recital

Side 1

Bach: Bist du bei mir
Gluck: Einen Bach der fliesst
Mozart: Abendeunpfindung
Der Zauberer

Beethoven: Wonne der Wehmut Schubert: Litanei Unweduld Schumann: Der Nussbaum Aufträge Brahms: Da unten im Tale Och, modr, ich well en Ding han! Vergebliches Ständichen Walf; Hiegenflied (im Sommer) Mansalden-Sprächlein Strauss: Hat gesagt – Melbi's nicht dabei Schechtus Hette.

Notes on the songs by ALEC ROBERTSON
English translations* by WALTER LEGGE (Author's copyright)

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*Except the Mozart songs, Schubert's Ungeduld, and Wolf Wiegeslied.

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A NIGHT IN VENICE | Johann Strauss)

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Elisabeth Schwarzkapf is also a solvist in the VERDI REQUIEM (Album 3520 B) and the BEETHOVEN NINTH SYMPHONY (Album 3544 B). She may be heard, too, in Baathavan orios: "Ah, Perfidol" (coupled with Beethoven: Symphany Na. 4 on Angel 3\$203) and "Abschoulicher!" (coupled with Beethoven: Symphany Na. 5 on Angal 35231), both with the Philhormonio conducted by Herbart von Koroson.







CONCERTOS POUR FLUTE

ŒUVRES

Allegro

Face A FRANTISEK BENDA Stare-Benatky, 25.XI.1709 - Potsdam, 7.III.1786 CONCERTO POUR FLUTE ET CORDES EN MI MINEUR Allegro molto Andante

Face B
GEORG-PHILIPP TELEMANN
Magdebourg 14.III.1681 - Hambourg 25.VI.1767

SUITE POUR FLUTE ET CORDES EN LA MINEUR
Ouverture
Les Plaisirs
Air à l'italienne
Menuet I et II
Réjouissance
Polonaise
Passepied I et II

INTERPRETE

JEAN-PIERRE RAMPAL, flûte

Orchestre à Cordes du Festival de Paris

DISQUE Enrogistrement Orion Records. Production Giveon Cornfield. Mequette Relations, 04 St-Milchel de Provence. Impression Giory Printed in France.





SIDE ONE

Performed by Marietta Produced by Harold Faltermeyer

Performed by Gary Wright Produced by Gary Wright

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

Performed by Gary Wright Produced by Gary Wright

SIDE TWO

Performed by John Denver Produced by Roger Nichols

Performed by Gary Wright and Laurie Alda Produced by Gary Wright

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

Performed by Gary Wright Produced by Gary Wright

Performed by Gary Wright Produced by Gary Wright

Performed by Panarama Produced by Hermann Weindorff and Curtis Briggs

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20 Great Movie Themes

Enoch Light/Bobby Byrne





20 Great Movie Themes Enoch Light/Bobby Byrne



Side A

- 1. Theme From "Zorba The Greek" . 2.28
- 2. Tender Is The Night 2:55 (From "Tender Is The Night")
- 3. The Shadow Of Your Smile 2:36
- (Love Theme From "The Sandpiper")
 4. Phoenix Love Theme 2:53
- (From "Flight Of The Phoenix")
- Call Me Irresponsible 3:12 (From "Papa's Delicate Condition")

Side E

- A Hard Day's Night 2:44 (From "A Hard Day's Night")
- Moon River 2:51 (From "Breakfast At Tiffany's")
- 3. Tonight (From "West Side Story") 2:42 4. Chim Chim Charee • 1:53
- (From "Mary Poppins")
- 5. Lara's Theme (From "Dr. Zhivago") 2:53

Side C

- 1. Sentimental Journey 2:59 (From "Ensign Pulver")
- Dear Heart (From "Dear Heart") 3:15
 More (From "Mondo Cane") 2:46
 - 4. Never On Sunday 3:39
- (From "Never On Sunday") 5. Exodus (From "Exodus") • 3:52
- 5. Exodus (From "Exodus") 3:5.
- 1 L Cau
- I Could Have Danced All Night 2:36 (From "My Fair Lady")
- 2. The Sound Of Music 3:18 (From "The Sound Of Music")
- 3. La Dolce Vita 2:48
- The Days Of Wine And Roses 3:10
 (From "The Days Of Wine And Roses")
- 5. Theme From "King Of Kings" 3:00

Re-Produced for Two-Fer's by Don Thorn

Art Direction: Peter Whorf Album Design: Tim Bryant Illustration: Tom Newsom



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Keith Jarrett Jack DeJohnett

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Franz Schubert

Lieder

Side/Face/Seite/Kant I 1. Der Hirt auf dem Felsen D.965 (11:35) The Shepherd on the Rock Le Pâtre sur le Rocher

(with Guy Deplus, clarinet) 2. Auf dem Strom D.943 (10:28) (with Julia Studebaker, horn)

Side/Face/Seite/Kant II Vier Italianischen Lieder Four Songs on Italian Texts Ouatre Lieder sur des Textes Italiens 1. Guarda, che bianca luna D.688/2 (3:12)

- Mio ben ricordati D.688/4 (2:15) Non t'accostar all'urna D.688/1(2:57) 4. Da quel sembiante appresi D.688/3
- Gott im Frühling D.448 (2:06)
- Die Sommernacht D.289b (2:50) 7. Herbst D.945 (2:52)
- 8. Der Winterabend D.938 (7:46)

Elly Ameling Irwin Gage (piano/klavier)

Der Hirt auf dem Felsen, D.965, terminé par Schubert peu de temps avant sa mort en 1828, est le tout dernier lied composé par ce maître insurpasse du genre. Ecrit pour voix de soprano avec clarinette obligee, ce lied utilise des textes de deux poètes différents. Les première, deuxième et ème strophes sont extraites de Der Berghirt de Wilhelm Müller (le poète qui avait déjà fourni à Schubert les textes de Dic Schöne Müllerin et de Winterreise) tandis que les troisième et quatrieme strophes sont extraites des Licheseedanken de Helmina von Chezy, auteur de la pièce Rosamuna pour laquelle Schubert a écrit sa célèbre musique de scène. Le berger-monologue, avec une sorte de douce mélancolie, à propos de son chant et de l'écho qu'il en reçoit. Cela amène en lui la tristesse la plus profonde à la pensée que sa bien-aimée est loin de lui - changement de ton dans le récit souligné par un changement de caractère de la mélodie. Celle-ci, qui se développe alors sur le mode grave, se tend soudain avec force tandis que le berger est frappé par

le "wunderbarer Macht" (le pouvoir merveilleux) de

vocalises, où la voix du berger et la clarinette, réunies

son chant, passage suivi par la jubilante coda à

en un duo, saluent le retour prochain du Printemps. Auf dem Strom, D.943, appartient à la même période, puisque composé en mars 1828. Ecrit dans le style concertant, comme Der Hirt auf dem Felsen, ce Theater, pour qui Schubert avait déjà composé le Nachtgerang im Walde. Chant sur un départ, Auf dem Strom nous présente une petite scène dramatique: on v voit un amoureux quittant sa bien-aimée au moment où il s'embarque. Son ardent désir prend des proportions extrêmes tandis que le bateau s'éloigne de la rive, puis se résigne dans la demiestrophe finale, lorsqu'il trouve quelque espoir et réconfort dans la contemplation des étoiles. "Si jamais un seul lied de Schubert a été influencé par l'atmosphère de An die ferne Geliebte de Beethoven. c'est celui-ci," a dit Alfred Einstein à propos de ce

lied, bien qu'il soit caractéristique de l'art schubertien par le côté doux-amer de la mélodie Les quatres mélodies italiennes sur des strophes de Vittorelli et Metastasio appartiennent à une phase tout à fait différente de la production schubertienne. Ecrites en janvier 1820, elles coincident avec la "folie rossinienne" en Europe et les disputes qui en découlèrent à propos de ce "nouvcau style" italien. Les tenants du "style allemand" critiquaient parfois la musique "pleine d'esprit" - pour ne pas dire un peu trop piquante! - de Rossini, l'aspect décoratif de son écriture vocale et ses autres caractéristiques mais Schubert trouvait dans ses opéras beaucoup de sujets d'admiration. Il considérait Rossini comme un compositeur "d'un génie extraordinaire" dont la musique était souvent "hautement originale Einstein fait remarquer que Schubert, par suite, "fit sienne la langue italienne, avec une emphase plus ou moins consciente, et l'adapta à son propre vocabulaire musical" Ces mélodies, de ce fait, nous présentent une sorte de Schubert "italianisé!" On peut noter l'influence italienne lorsque, par exemple, dans la seconde strophe de Guarda, che bianca luna, son souffle lyrique se trouve nuancé d'un sentiment quelque neu extravagant ou lorsque, dans Mig ben. ricordati, il orne la ligne mélodique sur le mot

Dans le dernier groupe de lieder (bien qu'écrits à des périodes différentes de la vie de Schubert chacun évoque l'une des saisons de l'année. Gott im Frühling, D.448, et Die Sommernacht, D.289b. composés tous deux sur des poèmes d'auteurs du dix-huitième siècle, ne figurent pas parmi les plus célèbres lieder de Schubert. Tous deux sont composès en 1815-1816, une période durant laquelle Schubert écrit une énorme quantité de lieder sans être encore connu. Gott im Frühling, grâce à son charme, requiert peu de commentaire étant donné qu'il s'agit d'un lied relativement simple qui se caractérise par une certaine innocence et une piété naïve. Die Sommernacht, lui, est une pièce plus exigeante. L'accompagnement de piano, quoiqu'efficace, est réduit à l'extrême tandis que le chant doit être interprété presque comme un récitatif. Comme le remarque Maurice J. E. Brown, le biographe de Schubert, ce lied "exige un chanteur intelligent, car les divers épisodes musicaux

requierent une présentation habile." Avec Herbst, D.945, et Der Winterabend, D.938, nous revenons à la dernière année de Schubert. Le texte de Herbst est élégiaque - une déploration intense et amère sur la fuite du temps et la fin de toute chose - avec une description des vents destructeurs de l'automne mentionnés dans les premiers vers et figurés au piano par un prèlude orageux en mi mineur. Alors que Schubert semble avoir eu plaisir à travailler sur les vers sans détours de Rellstab et à en faire un lied merveilleusement dramatique, on peut penser qu'il a eu la tâche plus difficile avec le texte de Der Winterabend, Le poème est quelque peu pédant mais son côté "satisfait" est à la fois soutenu et très enrichi par le prolongement musical apporté par Schubert au monologue du Miriam M. Reik

Der Hirt auf dem Felsen, D.965, was completed by chubert shortly before his death in 1828, and was the very last song to be written by this unsurpassed master of the genre. Set for soprano voice with a clarinet obbligato, the song is based on lyrics by two different writers. The first, second and fifth verses are from Der Berghirt by Wilhelm Muller, the poet who also provided the lyrics for Schubert's Die Schöne Müllerin and Die Winterreis, while the third and fourth verses are from the Liebesgedanken of Helmina von Chézy, author of the play Rosamunde, for which Schubert composed his well-known incidental music. The shepherd soliloquises with a kind of sweet melancholy about his piped song and its echo, and this leads him into the deeper sadness of thinking about how far away his beloved is - a turn of thought accompanied by a change in the melody. The grave melody suddenly arches forcefully as the shepherd is then struck by the "wunderbarer Macht" ("wondrous power") of his song, followed by the jubilant coloratura ending, with the shepherd and clarinet joined in a duet that

welcomes the return of Spring.

Auf dem Strom, D.943, belongs to the same period, having been composed in March 1828, Written in concertante style, like Der Hirt auf dem Felsen, this song was originally set for tenor and horn in E, and dedicated to Josef R. Lewy, the horn player at the Karntnertor Theater for whom Schubert had already

composed the Nachtgesang im Walde. A song of parting, Auf dem Strom presents a small dramatic scene: a lover is seen leaving his love behind as he takes ship. His mood of yearning is developed to the greatest possible extent as his boat slips away from the shore, and is then resolved in the final halfstanza, when he finds some small hope and comfort in the stars. "If any of Schubert's songs was influenced by the spirit and 'sentiment' of Beethoven's An die ferne Geliebte, it was this one Alfred Einstein has commented of this song, and yet it is characteristically Schubertian in its bitter-sweet

melodiousness The four Italian canzones to lyrics by Vittorelli and Metastasio belong to quite a different phase of Schubert's output. Written in January 1820, they coincide with the rising Rossini mania in Europ and the concurrent disputes about his "new" Italian style. Those who favoured the "German style sometimes criticised Rossini's spirited - not to say racy - music, its florid vocalism and other characteristics, but Schubert found much to admire in his operas. Rossini, he said, was a composer of extraordinary genius," whose music was often "highly original," and Einstein points out that Schubert thereafter "absorbed the Italian idiom with more or less conscious emphasis into his own musical vocabulary." The songs, then, represent a kind of Italianate Schubert. One hears the Italian influence when, for instance, in the second stanza of Guarda, che bianca luna, his lyric impulse is coloured by a somewhat extravagant, melting sentiment, or when, in Mio ben ricordati, he decorates the melodic line on the word "t'adorero" rather lavishly

The final sequence of songs, while written at different stages in Schubert's life, represent each of the four seasons of the year. Gott im Fruhling. D.448. and Die Sommernacht, D.289b, both set to lyrics by 18th-century poets, are not among Schubert's betterknown songs. Both were written in 1815-1816, a period during which Schubert wrote an enormous number of songs, but was still quite unrecognised. The Gott im Frihling, for all its charm, requires little comment, being a relatively uncomplicated song characterised by a certain innocence and simple piety. Die Sommernacht, on the other hand, is a more demanding piece. The piano accompaniment, while effective, is exceedingly spare, and the song must be delivered almost as a recitativo. As Maurice I. E. Brown, Schubert's biographer, remarks, "it needs an intelligent singer, for the episodic music requires

skilful presentation."
With Herbst, D.945, and Der Winterabend, D.938. we return to Schubert's last year. The text of Herbst is elegiac - an intensely felt mourning for the passing of all things - with the destructive autumnal winds of the first verse depicted by the piano in a stormy E minor opening. While Schubert seems to have liked to work with Rellstab's rather straightforward verses, and transforms them here into a wonderfully dramatic song, he had a more difficult task with the text of Der Winterabend. A somewhat pedantic text, its contented tone is both sustained and greatly enriched by Schubert's musical development of the poet's monologue.

Chubert beendete Der Hirt auf dem Felsen, D.965, Schubert beendete Der Hirt auf dem Trisen, D.905, kurz vor seinem Tod im Jahre 1828. Es war das letzte Lied des unübertrefflichen Meisters in diesem Stil. Das Lied, das für eine Sopranstimme mit 'clarinet obbligato' geschrieben wurde, benutzt die Gedichte von zwei verschiedenen Dichtern. Die erste, zweite und fünste Strophe stammt aus Der Berghirt von Wilhelm Müller, der auch die Worte für Schuberts Die schone Millerin and Die Winterreise lieferte, die dritte und vierte Strophe aus den Liebesgedanken von Helmina von Chezy, der Verfasserin des Theaterstücks Rosamunde, für welches Schubert

seine berühmte Begleitmusik schrieb. Der Hirt führt mit süsser Melancholie einen Monolog über sein Flotenlied und dessen Echo. Dies macht ihn noch trauriger und ruft die Erinnerung wach an seine Geliebte, die so weit weg ist - eine Gedankenabschweifung, die von einem Wechsel in der Melodie begleitet wird. Die schwermutige Melodie baumt sich plötzlich stark auf, als der Hirt schliesslich von der "wunderbaren Macht" seines Lieds getroffen wird, gefolgt von dem Jubel des farbigen Schlusstücks, in dem der Hirt zusammen mit den Klarinett in einem Duett die Ruckkehr des Frühlings begrüsst.

Auf dem Strom, D.943, stammt aus der selben Zei wurde im Marz des Jahres 1828 komponiert. Wie Der Hirt auf dem Felsen ist auch dieses Lied im ncertante Stil geschrieben und für Tenor und Horn in E vertont. Es war Josef R. Lewy gewidmet, dem Schubert auch schon den Nachtgesang im Walde komponiert hatte. Auf dem Strom ist ein Lied des Abschieds und stellt eine kleine dramatische Szene dar: Ein Liebhaber verlässt seine Geliebte und besteigt sein Schiff. Seine sehnsüchtige Gemütsstimmung wird zum aussersten gebracht, als das Boot das Ufer verlässt und endet mit der Halbstanza, wo er ein wenig Hoffnung und Trost in den Sternen findet. "Wenn eines von Schuberts Liedern von der Musik und der Stimmung Beethovens An die ferne Geliebte beeinflusst wurde, so war es sicher dieses Lied," und doch ist die Komposition, wie Alfred Einstein bemerkte ganz typisch für Schubert mit seinem bitter-süssen

Wohlklang. Die vier italianischen canzones zu den Gedichten von Vittorelli und Metastas gehören zu einer ganz anderen Phase von Schuberts Schöpfung. Sie wurden im Januar des Jahres 1820 komponiert und fallen in die gleiche Zeit wie die immer grösser Streitigkeiten betreffend seinen "neuer italienischen Stil. Diejenigen, die den "deutschen Stil" bevorzugen, kritisieren Rossinis gefühlvolle Musik, um nicht zu sagen rassische Musik, seine reichverzierte Vertonung und andere Eigenarten. doch Schubert hatte viel Bewunderung für seine Opern. Für ihn war Rossini ein Komponist von ussergewöhnlichem Talent," dessen Musik oft "sehr ausgefallen" war. Einstein erläuterte dazu, dass Schubert sich danach die italienische Sprache aneignete und sie mit mehr oder weniger bewusster Betonung in seinen eigenen musikalischen Wortschatz aufnahm? Diese Lieder verkörpern dann eine Art "Schubert Italiante" Man erkennt den italienischen Einfluss zum Beispiel in der zweiter Strophe der Guarda, che bianca luna, wo seine Lyrik von ziemlich extravaganten, wehmutigen Gefühlen beherrscht wird, oder im Mio ben ricordati, wo der melodische Leitfaden mit dem Wort "t'adorero etwas zu überschwänglich ausgeschmückt wird

Die letzte Folge der Lieder die zu unterschiedlichen Zeitpunkten in Schuberts Leben geschrieben wurden, beschreiben iede eine der vier lahreszeiten Gott im Frühling, D.448 und Die Sommernacht, D.289b vertonen beide die Lyrik von Dichtern des 18 Jahrhunderts, zählen jedoch nicht zu Schuberts bekannteren Liedern. Beide wurden im Jahre 1815-1816 komponiert, einem Zeitabschnitt, in welchen Schubert eine grosse Anzahl von Liedern schrieb. aber noch ziemlich unbekannt war. Das sehr reizvolle Lied Gott im Fruhling erfordert wenig Kommentar, da es ein relativ unkompliziertes Liec ist, das sich durch eine gewisse Naivität und einfache Frömmigkeit auszeichnet. Die Sommernacht andererseits, ist ein anspruchsvolleres Stück. Die Klavierbegleitung ist, obwohl äusserst karg, jedoch wirkungsvoll, und das Lied muss fast wie ein Sprechgesang dargeboten werden. Wie Schuberts Biograph, Maurice J.E. Brown, bemerkt, "muss der nger intelligent genug sein, um die episodische Musik geschickt in seine Darbietung einzuflechten." Mit den Liedern Herbst, D.945 und Der

Winterabend, D.938, kommen wir zu Schuberts bringt eine tiefe Trauer für das Vergängliche aller Dinge zum Ausdruck. Die zerstörmischen Herbstwinde der ersten Strophe werden vom Klavier in einer stürmischen e-moll Eröffnung geschildert. Schubert scheint geme mit Rellstabs schlichten Versen gearbeitet zu haben, die er in ein wunderbares dramatisches Lied vertonte; er hatte iedoch viel mehr Muhe mit dem Text des Wingerabends, der etwas pedantisch ist. Der genügsame Ton des Monologs des Dichters wird von Schuberts musikalischem Aufbau getragen und reichlich Miriam M. Resh ausgeschmückt







521 12/

Franz Schubert: Symphonien

No.8»Unvollendete«·»Unfinished«·No.3 Wiener Philharmoniker·Vienna Philharmonic Carlos Kleiber





Franz Schubert

(1707-1828)

SEITE/SIDE/FACE/FACCIATA I:

Symphonie Nr. 8 h-moll D. 759 »Unvollendete«

Symphony No. 8 in B minor, D. 759 "Unfinished" Symphonie nº 8 en si mineur, D. 759 «Inachevée» Sinfonia n. 8 in si minore, D. 759 "Incompiuta"

[13'49]

[10,31]

[8'53]

Nach neuestem Forschungsstand (Deutsch-Verzeichnis 1978) ist die «Unvollendete» die 7. Symphonie Schüberts According to the latest research (Deutsch Catalogue, 1978), the "Unfurshed" is Schubert's 7th Symphons D'après le dernier état des recherches (Catalogue Deutsch, 1978). la «Symphonie Inscheree» est la 7ème symphonie de Schuben. Secondo le pui recent ru erche (Deutsch Casalogo, 1978)

1. Allegro moderato 2. Andante con moto

SEITE/SIDE/FACE/FACCIATA 2:

Symphonie Nr. 3 D-dur D. 200 Symphony No. 3 in D major, D. 200 Symphonie nº 3 en ré maieur, D. 200

Sinfonia n. 3 in re maggiore, D. 200 1. Adagio maestoso - Allegro con brio 2. Allegretto

2'38 3 Menuetto Vivace 4. Presto vivace [5'56]

Wiener Philharmoniker CARLOS KLEIBER

EE 3301 124 Produktion · Production · Directeur de production Direttore di produzione: Dr. Hans Hirsch Aufnahmeleitung · Recording Supervision · Directeur de l'enregistrement · Direttore dell'incisione: Hans Weber Tonmeister · Recording Engineer · Ingénieur du son Ingegnere del suono: Klaus Scheibe Cover: Franz Schubert - Gemälde von Gustav Klimt © 1979 Polydor International GmbH

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Ein wahrer Schaffensrausch überfiel den achtzehnsühngen Franz Schubert im Jahre 1815; nicht wenner als vier Opern und Singspiele entstanden damals, dazu zwei Symphonien, zwei Messen, zahlreiche geistliche und welt-liche Chotwerke, Sonaten und andere Stücke für Klavier und zu alledem etwa 145 Lieder, unter ihnen der »Erlkönig«. Schuhert schrieb all das, was scheinhar mühelos aus ihm heraussarudelte, abends in seiner engen Kammer nieder. Die Stellung eines Hilfslehrers konnte ihn vor dem Militärdienst bewahren, neun Stunden täglichen Schuldienstes vermochten aber nicht, seinen Schaffens

s Den 24. Mirz 1815« steht am Schluß der Partitur seiner zweiten Symphonie in B-dur. Zwei Monate darauf, am 24. Mai, begann Schubert mit der Komposition seiner Dritten Symphonie in D-dur, due et am 19. Juli abschloß. Das Werk, in unbeschwerter Leichtiekeit unmittelbar in Partitur geschrieben, ist unproblematisch. Die Adagio-Einleitung verrät noch klassischen Zusschnitt. Die bläserbetonten Themen des Eröffnungssatzes, die der Welt Rossettis und Pleyels entstammen, sind keine Gedanken. die in grühlersehen Tiefen ungreln. Schubert musiviert ohne sich mit Skruneln formalen Gestaltens zu belasten der experimentelle Probleme zu losen. Auch der zweite Satz, in Liedform angelegt, verrät den naiven Drang, sich musikalisch zu entfalten. Schuberts Individualität scheint am ehesten im Menuetto hervorzutreten. Dem Trio, einem »Deutschen«, spürt man das Engagement an. Hier kommt Schubert zur Sache. Auch im Schlußkatz einem Presto vivace, in dem sich die Instrumente um das gelok kerte Thema zu balgen scheinen, tritt die Individualität des reifenden Meisters deutlicher hervor

Das Gebeimnis um die »Unvollendete», wurde nie gang geluftet - Schubert schrieb die beiden Satze im Jahre 1822, begann auch einen dritten Satz, den er jedoch aus unbekannten Grunden nicht abschloß. Daß er die beiden vollendeten Satze als eigene Werkenheit auffaßte, laßt sich aus seiner Dedikation der Partitur an den Steier kischen Musikverein ableiten. Deren künstlerischer Direktor Anselm Hüttenbrenner ließ das Werk sedoch liegen, und erst 1865 erklang die Symphonie unter der Leitung von Johann Herbeck mit dem Orchester der »Gecellischaft der Musikfraunder. Es wurde ein strahlender Erfolg und eine postume Huldigung für den so früh Ver-

Analytiker haben namentlich den ersten Satz fleißig um ratselt, obwohl sich Schubert formal durchaus schulmaBig verhielt. Fur die beiden Themen wählte er einen eher metrischen als inhaltlichen Kontrast: das im 3/4-Takt notierte Hauptthema ist im latenten 6/8-Takt disponiert, erst das Seitenthema, ein Ländlerthema, erfüllt auch innerlich den notierten 3/4-Takt. Rätsel gebe auch die nach einer Generalpause einbrechenden Sforzatischlage auf, die phantasievolle Interpretationen auslö sten. Auch eine Traumerzählung, die Schubert schriftlich hinterließ, wurde als »Programm« für Deutungsversuche herangezogen. Daß sich Schubert in dieser Symphonie seinen Weltschmerz von der Seele sang und ebenso lichtfrohe Stimmungsbilder entwarf, wird niemand überhoren, ohne daß es speziellerer Erklärungen bedürfte. Der zweite Satz ist in zweiteilizer Liedform aufzebaut, wobei die Wiederholung des zweiten Teiles in der nicht schulge rechten Subdominante des Hauptthemas eintritt. Eduard Hanslick widmete dem Werk eine begeisterte Laudatio und zahlte es zu Schuberts »schönsten Instrumentalw ken«. Die » Unvollendete« ist mehr als das, sie ist ein Stück musikalische Weltliteratur. Heinz B. Heinz Becker

The year 18:5 saw a veritable flood of music pour from the pen of the eighteen-year-old Franz Schubert: during that single year he produced no fewer than four operas and operettas, two symphonies, two masses, many sacred and secular choral pieces, sonatas and other works for piano, as well as some 145 lieder, among them the "Erlkönig" Schubert wrote all this vast amount of mus which seemed to flow from him effortlessly, in his little room during the evenings. The position of assistant teacher exempted him from military service, and his daily nine hours of school duties did not stem his immense

"The 24th March 1815" he wrote at the end of the score of his Second Symphony in B flat major. Two months later, on 24 May, Schubert began the composition of his Third Symphony in D major, which he finished on 19 July This work, written with undisturbed facility directly in full score, is unproblematic. The Adagio introductio is still classical in cut. The wind themes of the opening nent, which belong to the world of Rossett Pleyel, are not ideas rooted in brooding depths. At that time Schubert was untroubled by doubts concerning formal construction, or by a sense of the need to solve problems by exploring unknown territory. The second movement, shaped like a song, reveals a naive desire to express feelings through music. His individuality comes

out more strongly in the Minuet, whose Trio, a German dance, is unmistakably Schubertian. The last movement, a Presto vivace in which the instruments toss the sprightly theme about between them, also hears witness sprignuy meme about between them, also bears withe to the growing individuality of its composer, who was rapidly becoming a mature master of his art The secret of the » Unfinished« has never been completely solved. Schubert wrote the two complete move ments in 1822 and began a third movement, but for unknown reasons he did not finish it. He evidently con sidered the two movements a work in their own right to kischer Musikverein. The artistic director of that association, Anselm Huttenbrenner, kept the score to himself, and it was not until 1865 that this symphony received its first performance, when it was played under the direction of Johann Herbeck by the orchestra of the Gesellschaft der Musikfreunde in Vienna. The occasion to the composer who had died so young Musicologists have probed the first move in great detail, although in the formal sense Schubert went about his task in an absolutely academic manner He differentiated the two themes by means of metrical rather than melodic contrast: the principal theme, noted in 3/4 time, has a 6/8 rhythm latent in it, and not until the entry of the second subject, a landler theme, is the notation in 3/4 matched by the inner feeling of the music. Also puzzling are the sforzato blows which occur after a nause and which have given rise to imaginative wrote down has been used as a programme for attempts to explain these dramatic chords. The fact that in this symphony Schubert same the melancholia out of his soul will be clear to anyone without the need for special ex planation. The second movement is constructed in two section song form with the renetition of the second section song torin, was the repetation of time sections part in an unacademic key, the subdominant of the prin-cipal subject. Eduard Hanslick praised this symphony enthusiastically, declaring that it belonged among Schubert's 'most beautiful instrumental works'. The "Unfinished" is more than that - its place is among the supreme achievements in the world of music (Translation: John Coomhs)

I les miritable inceres créatrice s'empara de Erany Sobubert l'année de ses dix-huit ans, en 1815: d ne composa pas moins de quatre opéras et «singspiele» auxquel 'ajoutèrent deux symphonies, deux messes, de nombreuses œuvres chorales religiouses et profanes, des sonates et autres pièces pour piano et enfin environ 145 lieder. parmi lesquels «Le Roi des aulnes». C'est le soir, dans sa petite mansarde, que Schubert écrivit toutes ces œuvres qui jaillissasent de lui-même apparemment sans peine. Si le poste d'instituteur suppléant lus épargna le service militaire, neuf heures d'enseignement par jour ne nurent affaiblir son élan créateur. «Le 24 mars 1815» est inscrit à la fin de la partition de sa deuxième Symphonie, en si bémol majeur. Deux mois plus tard, le 24 mai. Schubert s'attaqua à la composition de sa Troisième Symphome, en ré majeur, qu'il acheva le 19 juillet. Cette œuvre transcrite directement sour forme de partition avec une facilité insonciante n'est pas problématique. L'introduction adagio est encore em preinte de classicisme. Les thèmes, dominés par les instruments à vents, du mouvement initial our sont issus

du monde de Rossetti et de Plevel n'ont pas ieurs racines dans des abimes tourmentés. Schubert fait de la musique sans s'encombrer de scrupules formels ni sans vouloir résoudre des problèmes expérimentaux. Le deuxième mouvement, disposé en forme lied, témoigne lui aussi du besoin nuif de s'épanouir musicalement. C'est dans le menuetto que l'individualité de Schubert aurant le plus tendance à ressortir. On devine l'engagement dans le trio, un «allemand». Ici Schubert en vient au fait. Dans le dernier mouvement, un presto vivuce, où les instruments semblent se disputer le thème assoupli. l'individualité du maître en train d'atteindre à la maturité se dessine ussi avec plus de netteté. -

Le mystère qui entoure «L'Inachevée» n'a jamais été eomplètement élucidé. Schubert écrivit les deux mouvements en 1822, entama également un troisième mouvement que pour des raisons inconnues, il n'acheva cenen dant pas. Qu'il considérât ces deux mouvements achevés ne une œuvre formant un tout, c'est ce que prouve le fait qu'il dédia la partition à la Société musicule de Styrie. Le directeur artistique de cette dernière. Anselm Huttenbrenner, laissa cependant cette œuvre de côté et ce n'est qu'en 1865 qu'elle fut jouée sous la direction de Jo hann Herbeck avec l'orchestre de la «Société des amis de la musique». Ce fut un succès triomphal et un hommage posthume rendu au compositeur mort si jeune Le premier mouvement surtout a posé beaucoup d'énig-nies aux analystes bien que Schubert se conforme tout

à fait aux règles sur le plan formel. Il a choss pour les deux thèmes un contraste qui concerne plus le mêtre que le contenu: le thème principal noté dans une mesure à 3/4 est disposé dans une latente mesure à 6/8, et ce n'est que le thème secondaire, un thème de landler, qui réalise également intérieurement la mesure à 3/4 notée. Les dains battements sforzato après une pause génér sont également énigmatiques et ont donné lieu à des in terprétations riches en imagination. On a fait aussi appel pour des essais d'interprétation et à la recherche d'un programme» à un récit de rêve que Schubert avant rédigé par écrit. L'auditeur n'a pas besoin d'explications très détaillées pour s'apercevoir que, dans cette symple nie, Schubert a exprime en musique son vague à l'âme tout en créant des tableaux empreints d'une lumineuse forme lied bipartite. la reprise de la deuxième partie se présentant à l'encontre des règles dans la sous-dominai du thème principal. Eduard Hanslick consacra à cette composition une critique enthousiaste et la rangea parmi les «plus belles œuvres instrumentales» de Schubert «L'Inachevée» est plus que cela, elle appartient à la littérature musicale universalle (Traduction: Bonel Heart)

Da una vera e propria ebbrezza creativa fu preso il diopere e commedie musicali furono composti in quel temno inoltre due sinfonse due messe numerous perri per coro religiosi e profans, sonate e altre composizioni per pianoforte, infine circa 145 lieder, tra i quali il "Re degli Elfi" Schubert scrisse tutto cio, che apparentemente nella sua cameretta. Il posto di maestro ausiliario lo eso nerava dal servizio militare, nove ore al giorno di servizio

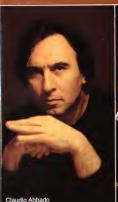
"24 marzo 1815" è scritto alla fine della partitura della sua seconda Sinfonia in si bemolle maggiore. Due mesi dopo, il 24 maggio. Schubert diede inizio alla composi a termine il 19 luglio. Il pezzo, messo subito in partitura adagio rivela ancora un taglio classico. I temi del movimento iniziale, accentuati dagli strumenti a fiato, che provenzono dall'atmosfera di Rossetti e Plevel, non sono pensieri che hanno le loro radici in profondità filosofeagianti. Schubert fa musica senza gravarsi troppo di seri poli di forma oppure senza voler risolvere problemi speimentali. Anche il secondo movimento, a forma di lied, tradisce il desiderio ingenuo, di sfogarsi attraverso musica. Una nota di individualità appare soltanto nel minuet-Nel trio, di tipo "tedesco", si sente un certo imperno. Ou Schubert arriva al nocciolo. Anche nel movin suffere per il tema che si presenta un po' sciolto, appare

tutto. Schubert scrisse i due movimenti nel 1822, iniziò anche un terzo movimento, che però, per ragioni scono sciute, non terminò. Dalla dedica della partitura alla Società musicale della Stiria si può dedurre che egh considerava i due movimenti completi come una vera e propria unità. Il direttore artistico della Società musi Anselm Huttenbrenner, non si curò del nezzo e la sinfonia fu eseguita soltanto nel 1865 sotto la direzione di Johann Herbeck con l'orchestra della "Società degli amici della musica" Fu un radioso successo e un postumo atto di riverenza al compositore troppo presto defunto. gliere il segreto del primo movimento, sebbene Schubert, maniern tradizionale. Per i due temi Schubert scelse un contrasto piuttosto metrico che di contenuto: il tema principale scritto in misura di 3/4 è latentemente disposto in 6/8, soltanto il tema laterale, un tema in "landler" corrisponde anche intimamente alla misura notata di 3/4. Concetture soreono anche per i colpi in sforzato che esplodono dono una pausa generale, che provocazione di un soeno che Schubert ha lasciato in una lettera Che Schubert in questa sinfonia sfogava la sua malinco ma e allo stesso tempo rehazarra cinari e desi impresso ni. è cosa che tutti sentono, senza che siano necessarse spiegazioni dettagliate. Il secondo movimento è costruito conda parte si presenta nella sottodominante del tema principale, cosa che non è di tipo scolastico. Eduard e lo annoverò tra "le psù belle opere strumentali" di Schubert. La sinfonia "Incomputa" è psù che un'opera

(Fraduzione M.G. Kolling-Bambina)

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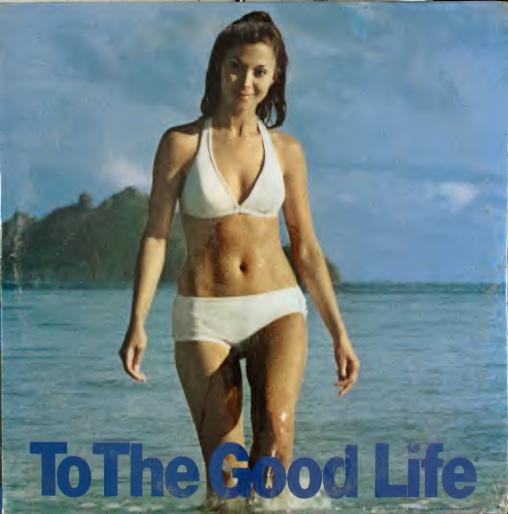




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STEREO ALPS 716



Bohuslay Martinu

Sextet for String Orchestra

Piano Quintet

The year 1932 saw the completion of the Sextet for String Orchestra which earned its composer a particular honor. Bohuslav Martinu was awarded the Elizabeth Sprague Coolidge Prize of \$1000., the composition having been chosen from 145 works submitted from all over the world. "It is a real string sextet," wrote Olin Downes in the New York Times April 25, 1933, "and not a quartet with two extra instruments. The American audience received Martinu's work with a rare enthusiasm for its strength, freshness and swing, uncommon vitality, musical interest, rare distinction and real creative power."

Martinu was living in Paris at the time, one of the many cities to have been enriched by his presence, but the happy years he spent there were beginning to diminish. In a few years the specter of World War II was to fall upon Martinu causing him to flee Paris with his wife, leaving behind precious scores, manuscripts and all except that which could be hurriedly packed into one suitcase. They endured many months of hardships in southern France and Portugal before reaching the United States through the efforts of the musical community in New York. These months of waiting were not spent idly, for Martinu was writing yet another composition.

This history of composing began at the turn of the century in Policka, Czechoslovakia when at the age of 10 years he wrote a string quartet. At age 16 he was admitted to the Prague Conservatory, however the theater and literature commanded more of his interest than the curriculum of the Conservatory with the result that he was twice expelled. In 1913 he became a member of the Czech Philharmonic Orchestra and served as violinist. Like many Czech patriots during the Great War, his sympathies were directed toward the Allied Armies and he did everything to evade military service in the Austrian Army. He left the Philharmonic in Prague and returned to his home town to devote himself to composition. With the dissolution of the Austro-Hungarian Empire and the formation of the present day Czechoslovakia in 1919, Martinu returned to the Czech Philharmonic and resumed his former post. He made the acquaintance of Josef Suk, son-in-law of Antonin Dvorak and the most respected teacher at the Prague Conservatory. Suk prevailed upon Martinu to return to the Conservatory and join his class of the five most advanced pupils in the Master Class of Composition. Martinu returned in 1922 after an interval of more than 10 years but as before his studies made no progress, mainly because he could not, at such a late period in his life, adhere to the discipline required of a student. He did not work out one of the prescribed exercises required of him at the Conservatory but at home and unknown to Suk, he had written a one-act ballet. Dissatisfaction led to action and he made a dramatic move to Paris in 1923 and began to make his musical way.

Martinu was largely unknown to the public but his accomplishments were noted and appreciated by his musical contemporaries. Slowly he began to make his music more widely known and varied conductors as Talich, Munch, Wood and Koussevitsky set his compositions before their batons.

In the United States, Martinu's 'American Period' began with a performance of his First Symphony commissioned by the admiring Koussevitsky and played by the Boston Symphony Orchestra on November 13, 1942. This symphony was followed by a second, composed at Darien, Conn. in July 1943 and first performed at Cleveland in October of that year. On December 31, Martinu produced a violin concerto in Boston commissioned by Mischa Elman. A short orchestral work branding the Nazi tyranny in Czechoslovakia, "Memorial to Lidice," was written at Darien in August 1943 and performed in New York on October 28th. The same year "Memorial Stanzas" for violin and piano were dedicated to Albert Einstein and played by Prague Quartet, Jaroslav Motlik, viola Sasa Vectomov, violoncello

Prague Quartet, Eva Bernathova, piano

the famous scientist with Robert Casadesus at the former's house in Princeton, N. I. While here, Martinu wrote a number of major works, among them symphonies, sonatas and chamber music. For a time he taught composition at the Berkshire Music School both at Pittsfield and Tanglewood, Mass. He also taught at the Mannes School in New York and at Princeton University

In 1944 Martinu wrote the Piano Quintet at the request of, and dedicated to, Miss Fanny P. Mason of Boston. It is an extensive, complex work very clear in composition and a good example of the new development in the composer's technique. Broadly-phrased and deeply meditative melodies predominate over the sharply pointed rhythms of the structural elements which characterized his first creative period. The idiom of Czechoslovak folk melody permeates the score. The first performance of this work was privately given in Boston on December 31, 1944 by members of the Boston Symphony and Paul Degreau. The first public performance was given in New York City on December 4, 1945 by the Guilet String Quartet and Elly Bontempo.

In 1946 Martinu was invited to return to Prague to accept a professorship at the very same Prague Conservatory which had expelled him years before. The composer produced a vast amount of work in all the forms and genres of his art: he was staunchly nationalistic and his works embody an anomalous combination of 20th century rhythm and harmony and the melody and color of folk themes from the Czech contryside. British critic Eric Blom writes about Martinu, ". work has vitality and a very pronounced originality that can take all sorts of different forms, and at his best he is a genuine music-maker, who writes, not for the sake of achieving a style-indeed he has no settled style - but for the sake of turning out essentially musical stuff and of giving pleasure to performers as well as, and perhaps even more than, to listeners." Martinu died in Switzerland in 1959.





The repertoire of compositions for organ with orthestre has been neglected for one very veilid reason: the difficulty of finding a fine organ so situated to make performence both practicel to the ertists end pieseing the the soutience. In the Peleis de Chaillot in Peris, e superb modern concert hell, these conditions ere ideelity met.

Here the superb organ end the errengement of the hell permit performence of one of the most demending virtuoso works for organ and orches tre the "Symphonie concertente" of Joseph Jongen (1873-1953), perheps this Belgian mester's finest work. This exotic flower of the lete modern-romentic style is e rich end idiomatic axploitation of man's two greetest voices-the symphony orchestre and tha "King of Instruments," the organ. The work detas from 1933, while Jongan wes Diractor of the Brussels Consarvatoira. Ha wes en orgenist himsalf, as was his younger brother Léon. who succeeded him as Director In 1939. The virtuosic organ writing is sheathed in e gioriously skillful orchestration that complaments, rether then competes with, the coloristic resourcas of the organ.

The first movement is a briaf and free sonata-allegro form, with contrasted themas, the first brisk, lively, sharply acconted end readily firstly and in contrapuntal style; the second played feetor. The wor tase in a development that grows with exclament, but the recopilation seaso a relaxation of lemion rather than a return to the production of the pr

The Initid movement, Learo mistartoo, is a long-pressed erizos, casta in atmosphare and full of sumptuous effects, rather sugpestive of the sounds of the saa. As the movament builds in importance constent modulestion draws us further and further into the vortax of sound, with rich enonetities piled on sonorities. The finel Toccers is en elimited selferious displey place, and the properties of the proper

The megnificent orgen in the Paleis de Chalilot ie one of the greetast instrumente in Frence—end for thet mater—in the whola world. Regel in appearance, inexhaustible in coloristic

possibilities end tonel renge, unique in its physical errengement, it is the ideal organ for performences of works with orchestre. Moreover, it hes proud end singular history behind it.

For the Paris Exposition of 1878. the celebreted organ builder Aristide Ceveillé-Coll was commissioned to build en orgen for the old Trocedéro. Time being short he utilized part of en uncompleted three-menuel organ intended for the church of Notre-Deme in Auteuil, e district in the western pert of Peris. A fourth menuel and more pedal stops were edded, and the completed instrument was graced with an incredibly unettractive (to our teste) wooden enclosure styled with towers end turrets in en imitation classicel style. The instrument was ineugurated by a roster of Frence's greatest organists: Widor, Guilment, Seint-Saens, Gigout and Frenck, who wrota his "Pièce héroique" espacially for the occasion Leter Dailier Vierne Tournemira end Dupré gave racitals on it as wall

Bad acoustics in the hell, marred by a mysterious acho, made it no greet tragady to organ devotaes when it was necessary to demoilsh tha original building some sixty years later. The old Trocedéro was coming down to make room for the Palais de Chaillot, designed for the 1937 World Exhibition. The organ was cerefully dismantled and storad away while the architects ponderad their problem: how could an organ be housed in a concert hell so as to facilitate both recitels and concerts with other instruments and yet not be in tha way whan the hell is used for other purposes? When the orgen wes completed in 1938, their Ingenious solution was seen: The huge organ case is stretched eiong the width of the stege, bringing the eudience into the soul of the orgen's sound. This entire. machanism, waighing 70 metric tons, ie mounted on reils, so that it may be brought forwerd for racitels or movad upstage for concarts with orchestra, or still further back when the organ is not used at all. The modern-style consola is eleo transportable, being connected to the organ proper by e huge flaxible conduit. It is therefore possible to arrenge the musicians to beet edvantega, obvieting problems of ansemble and belence which so often mer performences by organ with orcheetre or which necessitate the use of a emeller and inferior organ



JOSEPH JONGEN: SYMPHONIE

Side One
(16:41)

I. Aliagro moito moderato
(In the Dorian Mode)
(band 1, 8:17)
II. Divertimanto
(Moito vivo)
(band 2, 6:19)

Side Two
(19:05)

III. Lanto misterioso
(band 1, 12:26)

IV. Toccata
(Moto parpatuo)
(Allagro moderato)

VIRGIL FOX

playing the organ of the Palais da Chalilot PARIS OPERA ORCHESTRA conducted by GEORGES PRÊTRE

V. end F. Gonzales, fether end son. were the craftsmen who were commissioned to re-essemble, restore, enlarge and modernize the Cavaillé Call instrument, which is now considered one of the triumphs of modern organ building. It was only after the Second World War that the Palais de Chaillot orgen became e fevorite instrument of many internationally prominent artists. Complete specifications (far too elaborate to be given here) are published in Norbert Dufourcq's "Le Grend Orque du Peleis de Chaillot " Paris, 1943, with interesting notes on the organ's history end mechanism.

VIRGIL FOX has performed this rarely haard masterpieca in several major Amarican cities, with the orchastras of Philadalphia Datroit and Houston end the New York Philharmonic (with Mitropoulos for the dedication of the Rivarsida Church Aeollan-Skinner organ in 1955). The critics were unanimously enthusiastic over his championship of tha "Symphonia" and for his exciting parformance. Mr. Fox bacame so closely identified with the "Symphonie" that he was granted by the publishers exclusive rights to make the world's first recording, an honor which materialized in this splandid Paris performance with the Paris Opara Orchastra undar Georges Prětra

Among the handful of renowned orgen masters, Virgil Fox, clearly, is the mayarick. He hes for years occupied what Shirley Flaming in High Fidality celled "the front combat position in a lively controvarsy between two opposing schools of organ playing." Fox heeds up the pleyers in the Romantic tredition who employ, with discarnment, the vast renge of rasources of the modarn organ in interpreting the music of avary ege. Opposing him ere the players he describes as "the beroque boys," those organists who insist, whan playing Bech or Couperin. upon imitating the limitations of orgens of 200 yeers ago.

"Prapostarous!" seys Virgil Fox, "If plenists did what the beroquists doIf they tried to give e recitei on a plano Ilka Beethoven's — they'd be hissed off the stops."

There hes baen, in our time, no more parsuesiva edvocete for the orgen than Virgil Fox. Himself a mester colorist whose gifts ellow him to axplore completely tha possibility of any

organ he plays. Fox was from 1946 until the mid-69's organist for 1946 until the mid-69's organist for the Riversida Church in New York City, a position to which he brought with position to which he brought with speriod, he kept up a busy schedula of concerts throughout the world, as well, averaging sixty appearances a year, averaging sixty appearances a year, autianeously, he recorded prolification of the control of the c

In the 1970s, Fox has won entire now audiences for the organ by a flamboyant departura from tradition. At the Fillinnes East in New York (17), at the Beckman Auditorium in Pasa-dona, and at multiple points between that wo, ha has prasanted annual re-citals in which his music, every note (citals in which his music, every note) in the common of it, is accompanied by a full-scale light show. Yourneality conceived, and with the halp of four lighting assistants, meliculously rahearsand, halae unpracerted offerings dramaticated and the impact of the music least and the leas

ALSO ON ANGEL RECORDS: VIRGIL FOX PLAYS THE CLASSICS— HEAVY TO LIGHT.

Includas music by Bach, Handel, Wegner, Liszt, Tchaikovsky, Debussy & others, performed on the Apolian-Skinner Orgen of the Rivarside Church in New York City.

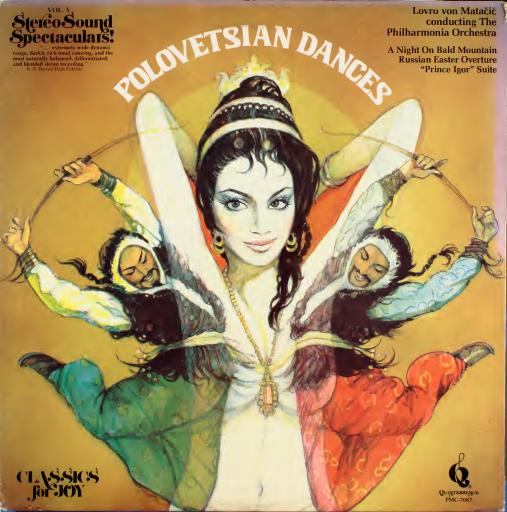
VIRGIL FOX—INTO THE CLASSICS.
Includes music by Griag, Böhm,
Tchalikovsky, Bozzi, Mescagni,
Vierna, Anton Rubinstein & others,
pleyad on tha Aeolian-Skinner Orgen of tha Rivarside Church in New
York City. S-36085

Racording Producer: Richard C. Jones Art Diraction & Ossign: Marvin Schwartz Cover Photo: Robert Worthard Library of Congress Catalog Card Number 73-750914 applies to this recording Album originally released on Capitor Racords.



CLEAN VINYL VERSION





RAVE REVIEWED FOR YOUR GUARANTEED LISTENING PLEASURE!

For sonic liveness and spaciousness, extremely wide dynamic range, darkly rich tonal coloring, and the most naturally balanced, differentiated, and blended of stereo recording, this record is one of the finest symphonic SDs (stereo discs) available today. But its appeal extends far heyond the sound fancier's somewhat circumscribed domain. I myself was quite unprepared to encounter such mastery of both Slavic insight and orchestral virtuosity as Von Matačić displays here. Perhaps some of his contrasts, in hoth tempo and volume level, are a bit extreme, but his immense gusto and precise control persuade one that they are just what the composers themselves desired. In any case, every one of these works seems born anew, blazing with the barbaric ferocity which first made them distinctive. An extraordinary disc, and one which I trust will soon be followed by other revelations of Von Matačić's - and the EMI engineers' - superb talents.

-B.D. Darrell High Fidelity Magazine's Records in Review, 1960 \$ 1960, High Fidelity Magazine (Reprinted with their kind permission.)

I could not for the life of me remember how the Prelude to Act Three of Prince Igor went; then the record solved the problem by playing the Polovetsian masquerading under an unfamiliar title. It played it very well, too, with plenty of Polovetsian bite and point. The Dances, too, have poise and abandon by turns, gaining continuity by a quick change from one to another in performance . . . about the reverse of the record, the Philharmonia give quite electrifying performances both of the Mussorgsky Night on Bald Mountain and of the Rimsky-Korsakoff Russian Easter Festival Overture. Usually three times too long, this latter piece is made here to seem only twice too long, an achievement to which a splendidly dignified solo trombone contributes. But he is only one member of a brass team which is in top form for both pieces; in the Mussorgsky Night on Bold Mountain it sounds quite terrifying.

"The result, of course, is achieved not only by the players alone but by the successful capturing of their frenzy by the recording engineers. Everywhere the sound of this record is good; and for the Mussorgsky and Rimsky-Korsakoff it is very good indeed, with both warmth and brilliance to spare. With a good arrangement of recorded order, amounting on one side to something like a Prince Igor Suite, this disc is outstanding in its field."

-Malcolm MacDonald The Gramophone, August, 1959 1959, The Gramophone Reprinted by Kind Permission

NOTE: This new Quintessence reissue was produced from the original EMI Records, Ltd. master tape Issued on English Columbia in Great Britain as SAX 2327 and subsequently in America on Angel Records S35768. A new one-to-one Dolby copy was prepared especially for this album.

POLOVETSIAN DANCES

SIDE ONE

Borodin: Music From "Prince Igor" 1. Overlure (9:56)

- 2. March of the Polovetzi (4:50)
- 3. Polovetsian Dances (14:15)

Lovro Von Matačić Conducting The Philharmonia Orchestra (Recorded in England) P 1978, EMI Records, Ltd. An EMI Recording

SIDE TWO

1. Mussorgsky: A Night On Itald Mountain (10.59)

2. Rimsky-Korsakoff: Russian Easter Overture (15:19)



PMC-7063 "A real dazzler." — High Fidelity Kondrashin/RCA Victor Symph.

Marche Militaire: Wedding: 6 Mon

Gorhardt/Gamley/National Philh



PMC-7064 Mephisto Waltz; Russian Sailors' Dance; Polovetsian Dances — Gerhardt/National Philh.

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PMC-7069 Polovetsian Dance No. 2; Hora Stoccato; Offenbach's Can Cans; Brohms' Hung, Donces 5 & 6; 11 More — Fistoulari/Gerhardt/Horoustein/Silvestri



QUINTESSENGE PMC-7067

PMC-7065 "Bartered Bride" Dances; 3 Slavonic Dances: "Schwanda" Polka & Fugue Corbord! Comley National Phills

VOL. V

ecorded on September 4 & S. 1988 in Kingsway Hall. London

Producer: Walter Legge Engineer: Harold Davidson

Executive Producer: R. Peter Munves Remastering Engineer: Jack Adelman Cover Artist: Bill Myers

Cover Arist: Bill Myers

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PMC-7070 Gayne — Three Dances; Love for 3 Oranges Suite; Ravel's Rapsodie espagnul — Stlyestri/Vienna Philh.



PMC-7068 Stars & Stripes Forever; British Grenadlers; Anchors Aweigh; Battle Hymn of the Republic; 10 More — Hoult/London Philh.



Distributed by Wonder Productions (718) 262–0763

Executive Producer: Donovan Collins (718) 235-0711 SIDE A SD-003

45 RPM

Pub.: Sagidon Production

(ASCAP)

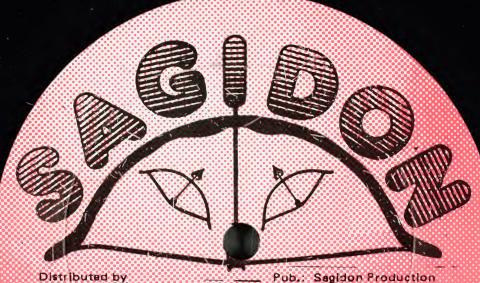
1992

Veneice Fung Chung

BEST FRIENDS

(V. FUNG CHUNG)

WONDER WOMAN



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45 RPM

Sagidon Production

(ASCAP)

1992

Veneice Fung Chung

BEST FRIENDS COMBINATION

(V. FUNG CHUNG)

WONDER WOMAN & ROBIN

VERSION

ROULETTE



MALTBY SWINGS FOR DANCERS RICHARD MALTBY AND HIS ORCHESTRA

R-25129-A (RLP-174-A) 33 1/3 RPM

1. IN THE STILL OF THE NIGHT from the film "ROSALIE" (Cole Porter) (Chappell & Co., Inc.-ASCAP-3:17)

2. WALKIE TALKIE (Richard Malthy)
(Sesac, Inc.-SESAC-3:19)

3. HONEYSUCKLE ROSE (Razaf-Waller) (Joy Music-ASCAP-2:48)

4. SPOOKS (Richard Maltby) (R. Maltby, Inc.-ASCAP-3:24)

5 IN A LITTLE SPANISH TOWN (Lewis-Young-Wayne)
(Leo Feist-Warock Mus.-ASCAP-2:40)

6. COOL CITY (Bill Potts)
(R. Malthy Inc.-ASCAP-3:01)

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ROULETTE



MALTBY SWINGS FOR DANCERS RICHARD MALTBY AND HIS ORCHESTRA

R-25129-B (RLP-174-B)

33 1/3 RPM

- 1. PEANUT VENDOR (Gilbert-Sunshine-Simons) (E. B. Marks Co.-ASCAP-2:18)
- 2. LOVER from the film "LOVE ME TONIGHT" (Rodgers-Hart) (Famous Mus, Corp.-ASCAP 3:47)
- 3. MOANIN' (Bobby Timmens) (Totem Mus.-ASCAP-4:00)
 - 4. AUTUMN LEAVES (Mercer-Kosma) (Ardmore Mus. Corp.-Biem-ASCAP-2:52)
- 'PORGY AND BESS' (Heyward-G. Gershwin-I. Gershwin)
 - 6. MIDNIGHT MOOD (Richard Malthy) (Robbins Mus. Corp.-ASCAP-3:28)







THE Heineken

Red Star Sounds Presents Def Jamaica

Record 1 Side 1 **DEFF 15948-1 DEFF 15949-1** 33 1/3 RPM Stereo



ADVANCE For Promotional Use Only Not For Sale

1. Straight Off The Top.

featuring Dipset (Juelz Santana and Jim Jones), Wayne Marshall and Vybz Kartel

- 2. Anything Goes featuring CNN (Capone-N-N.O.R.E.), Wayne Wonder and Lexxus 3. Mardi Gras (The Remix) featuring Tanto Metro & Devonte and Joe Budden
 - 4. Lyrical .44 featuring Method Man. Redman and Damian "Jr. Gong" Marley

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein, www.defjamaica.com
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www.redstarsounds.com

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Red Star Sounds Presents Def Jamaica

Record 1 Side 2 **DEFF 15948-1 DEFF 15949-1** 33 1/3 RPM Stereo



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5. Na Na Na Na (Reggae Remix)

112 featuring Spragga Benz, Lady Saw, Buccaneer and Damian "Jr. Gong" Marley

6. Sweetness featuring Buju Banton and Cam'Ron

7. True To Me featuring Major Damage, Anjulah and Blak Twang 8. Murda featuring Scarface, Nokio from Dru Hill and T.O.K.

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein.

Eric Cohen/Pitbull Entertainment

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THE Heineken



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Record 2
Side 4
DEFF 15948-1
DEFF 15950-1
33 1/3 RPM Stereo

13. Dude (The Remix) featuring Beenie Man, Ms.
14. Top Shotta featuring DMX, Sean Paul a.
15. Frontin' Dancehall Remix - Pharrell featuring Jay-Z, Vybz Ka.

Executive Producers: Cristy Barber, Randy Acker, and Scott Huntel.
Co-Executive Producers: Tony "CD" Kelly, Matt 'In The Hat' Stein,
Eric Cohen/Pitbull Entertainment

www.defjama.com
www.defjama.com
www.defjama.com
www.redstarsounds.com 15. Frontin' Dancehall Remix - Pharrell featuring Jay-Z, Vybz Kartel and Wayne Marshall



001 **COWBOY** 3:15

002 WHO'S THAT GIRL? 4:42

003 LET ME BLOW YA MIND 3:50

FEATURING GWEN STEFANI



NAMAGEMENT



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004 YOU HAD ME, YOU LOST ME 4:25

005 GOT WHAT YOU NEED 3:57 FEATURING DRAG-ON

006 GANGSTA BITCHES 4:24

FEATURING DA BRAT & TRINA





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007 THAT'S WHAT IT IS 3:40 FEATURING STYLES OF THE LOX

008 SCREAM DOUBLE R 3:41

FEATURING DMX

009 THUG IN THE STREET 5:01 FEATURING THE LOX & DRAG-ON



BOY WONDER



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ANDY NARELL

1. FULL MOON (5:30) (Narell/Ramapo Pub. Co./BMI)

From the album "HIDDEN TREASURE" (IC 1053) on Inner City Records NNER CITY • 42. INNER CITY

Maga ahim ahi na

Distributed By: **Jhuggenaut**

(212) 515-5158

Beeper: (212) 218-0900

HUGGENAUT



Produced & Arranged By Peter Hibbert (Peter God Father) Exec. Producer Clifford Rodway

LOOK GOOD FROM FAR

(Gunsmoke/Hurricane Hutchy)

GUNSMOKE

SIDE AA J-005

Distributed By: Jhuggenaut

(212) 515-5158

Beeper: (212) 218-0900

HILLERING



Produced & Arranged By Peter Hibbert (Peter God Father) Exec. Producer Clifford Rodway

SIDE Bb J-005







MUSICAL HERITAGE SOCIETY

VINCENT LUBECK Complete Organ Works

MHS 1376 Side 1



STEREO 33 1/3 RPM

Prelude and Fugue in G Minor (No. 4)

Prelude and Fugue in C Minor (No. 5)

Prelude and Fugue in E Major (No. 2)

Prelude and Fugue in C Major (No. 6)

MICHEL CHAPUIS at the Klapmeyer Organ of the St. Nicolas Church,
Altenbruch, Lower Saxony
Recorded by VALOIS



MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK Complete Organ Works

MHS 1376 Side 2



STEREO 33 1/3 RPM

Prelude and Fugue in F Major (No. 3) Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7) Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS at the Klapmeyer Organ of the St. Nicolas Church, Altenbruch, Lower Saxony Recorded by VALOIS

M.O.E Betta

promotional copy not for sale

side A





33 1/3 RPM



MY LIFE

main instrumental

Instrumental accapella

Produced by:
The Platinum Brothers

ALNISHABLE UNDER FEDERAL LAW. 2005 DEEPSIDE RECORDS ALL RECORDS AL

M.O.E Betta

promotional copy not for sale

side B





33 1/3 RPM



READY TO PARTY

main main
instrumental
accapella

Produced by:
C. Boogie

C. Boogie

Produced by:
C. Boogie



FOR MY LOVER (Adapted)
SANCHEZ

COPYING IS STRICTLY PROHIBITED



YOU'RE MINE
(Adapted)
SANCHEZ

COPYING IS STRICTLY PROHIBITED

FRESH

Feat. STAT QUO & SLIM THUG

SIDE A



FRESH-102

"WE GOT IT LOCKED"

- 1. Clean
- 2. Main
- 3. Instrumental

FRESH

Feat. MAC BONEY & DAVID BANNER

SIDE B



FRESH-102

"WHO YOU TESTIN"

- 1. Clean
- 2. Main
- 3. Instrumental







BGR001A

ART CON

DAIJO BU WALTZ OVER SMOKESCREEN LAST OF DAYS
ALASKA (REVISITED)
CHARMS
TRACTOR TRAUER

ART CON

ALL SONGS © 2011 FRESH SQUOZEN, ASCAR

ELLA AT DUKE'S PLACE ELLA FITZGERALD and **DUKE ELLINGTON**

THE PRETTY. THE LOVELY THE TENDER, HOLD-ME-CLOSE SIDE

> MAS-90644 (MASI-90644)

I. SOMETHING TO LIVE FOR 3:33 (Ellington-Strayhorn) Amer. Academy of Music-ASCAP

2. A FLOWER IS A LOVESOME THING 4:58 (Billy Strayhorn) Tempo Music Corp.-ASCAP

3. PASSION FLOWER 4:36 (Billy Strayhorn-Milton Raskin) Tempo Music Corp.-ASCAP

4. I LIKE A SURPRISE 3:24 (Duke Ellington)

Tempo Music Corp.-ASCAP
5. AZURE 6:50 (Duke Ellington-

Mid. by Capitol Amer. Academy of Music ASCAP

Music ASCAP

Music ASCAP

Music ASCAP

Music ASCAP

Music ASCAP



ELLA AT DUKE'S PLACE ELLA FITZGERALD and DUKE ELLINGTON

THE FINGER-SNAPPING, HEAD-SHAKING, TOE-TAPPING. GO-FOR-YOURSELF SIDE

> MAS-90644 (MAS2-90644)

I. IMAGINE MY FRUSTRATION 4:47 Wilson-Strayhorn-Eilington) Tempa Music Corp. ASCAP

2. DUKE'S PLACE 4:08 (Ellinaton-Thiele-Roberts Katz)
Robbins Music Corp. ASCAP

3. BROWN SKIN GAL IN THE CALICO GOWN (Ellinaton-Paul Francis Webster) Robbins Music Corp .-ASCAP

4. WHAT AM I HERE FOR 5:30 (Duke Ellington-Frankie Laine) Robbins Music Corp.

Robbins Music Corp. ASCAP

5. COTTON TAIL 3:40
(Duke EllingtonElla Fitzgerald)
Robbins Music
Corp.-ASCAP

Corp.-ASCAP

ADIVISION OF METRO-GOLDWYH-MAYER.



SPEC-1278



SIDEA 33 1/3 RPM

EVELYN "CHAMPAGIN
1) LOVE COME DOWN 6:16

(Kashif)

Produced by Morrie Brown for Mighty M. Productions.
Assistant Producers: Kashif and Paul Lawrence Jones III
Publishers: Music Corp. of America Inc./Kashif Music (BMI)

KENNY BURKE

2) RISING TO THE TOP 5:16

(Burke-Felder-Dean)

Produced by Kenneth M. Burke for BURJO
Productions Inc. Publishers: Jobur Music
Co., Inc./Top Bound Music. (BMI)

P) 1982 RCA Records

Above Selections Courtesy of BMG

Music Canada Inc.

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- MADE IN CANADA



SPEC-1278



SIDEB 33 1/3 RPM

BUFFALO SMOKE

1) STUBBORN KIND OF FELLOW 7:42

(W. Stevenson-M. Gaye-G. Gordy)
Produced & Arranged by Lou Courtney. Publisher:
Jobete Music/ASCAP

(P) 1978 RCA Records
Courtesy of BMG Music Canada Inc.

LIME

2) TOGETHER 6:53

(Denis LePage)
Produced by Denis LePage. Publisher:
New Image Music Publ/(CAPAC)

(P) 1983 Matra Records.

ZESSMAN

SIDE A



ZM-001 P & C

1994

1. REVERSE AND WINE BACK
(Wayne McDonald)
2. REVERSE AND WINE BACK (Musical)

Composed by: Wayne McDonald
Sung by: Zessman
Background by: Alan Welch & Natalie York
Arranged by: Leston Paul
Manufactured in Barbados by:
Rainbow Wirl Inc.
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ZESSMAN

SIDE B DISCO



1. BASS PAN

(Wayne McDonald)

2. BASS PAN (Musical)

Composed by: Wayne McDonald
Sung by: Zessman
Background by: Alan Welch & Natalie York
Arranged by: Leston Paul
Manufactured in Barbados by:
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Looking Back

The Roof Is On Fire - Rockmaster Scott 7:30 (119 bpm) Shackles - RJs Latest Arrival 5:58 (129 bpm) Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm) When I Hear Music - Debbie Deb 6:22 (130 bpm) Atomic Dog - George Clinton 7:36 (107 bpm) Jump Around - House Of Pain 6:03 (107 bpm) Le Freak - Chic 5:20 (120 bpm) You Dropped A Bomb On Me / Party Train - The Gap Band 8:05 (126 - 129 bpm)

OR PROMOTIONAL USE ONLY

The Roof Is On Fire Rockmaster Scott 7:30 (119 BPM)

Mix by Mark Roberts Intro (32) Break 1 (32) Break 2 (16-16) Break 3 (64)

Shackles RJ s Latest Arrival 5:58 (129 BPM)

Mix by Stacy Mier Intro (32-32-32) Break 1 (32) Break 2 (32)

SIDE A SIDE A SIDE A SIDE A

OR PROMOTIONAL USE ONLY

& The Sunshine Band 5:24 (112 BPM)

Mix by Les Massengale & Mark Roberts Intro (32-32) Break 1 (32-32)

When I Hear Music Debbie Deb 6:25 (130 BPM)

Mix by Stacy Mier Intro (32-32)

Break 1 (32-32)

Break 2 (32-32)

SIDE B

SIDE B

SIDE B

(940) 288-7100 | Fax (940)

OR PROMOTIONAL USE ONLY

tomic Dog eorge Clinton 36 (107 BPM)

Mix by Mark Roberts Intro (32) Break 1 (32-32) Break 2 (32)

Break 3 (32)

Jump Around House Of Pain 6:03 (107 BPM)

Mix by Will Faircloth & Les Massengale Intro (32-32) Break 1 (32) Break 2 (32-32)

SIDE C
SIDE C

SIDE C

100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 100 | 1

OR PROMOTIONAL USE ONLY

Le Freak Chic 5:20 (120 BPM) Mix by Tim Robertson Intro (32-32)

Break 1 (64)

You Dropped A Bomb On Me/Party Train The Gap Band 8:05 (126-129 BPM)

Mix by Mark Roberts Intro (32-32) Break 1 (32) Break 2 (32-32-32)

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Contains the smash singles "THE WASH" Dr. Dre & Snoop Dogg &

"BAD INTENTIONS"

br. Dre featuring Ence-Turred

069493128-1



"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493129-1

- Side A
- 1. On The Blvd. [Dr. Dre & Snoop Dogg] 4:21
- 2. Benefit Of The Doubt [Truth Hurts featuring Shaunta] 4:50
- 3. Blow My Buzz [D12] 5:08
- 4. Bring 2 [Bilal] 4:20

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493129-1

- Side B
- 1. Bad Intentions (Dr. Dre featuring Knoc-Turn'al) 3:02
- 2. Get ***** Up With Me (Xzibit) 4:31
- 3. My High [Yero] 3:35
- 4. Holla (Busta Rhymes) 4:02
- 5. Bubba Talk (Bubba Sparxxx) 3:48

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493130-1

- Side C
- 1. Good Lovin' (Shaunta) 3:39
- 2. Riding High (Daks featuring R.C.) 4:15
- 3. Gotta Get Dis Money (Soopafly) 4:51
- 4. Don't Talk **** [OX] 4:23

www.interscope.com

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"THE WASH"

ORIGINAL MOTION PICTURE SOUNDTRACK









069493130-1

- Side D
- 1. Everytime (Toi) 4:05
- 2. Str8 West Coast (Knoc-Turn'al) 2:54
- 3. No [Joe Beast] 3:34
- 4. The Wash (Dr. Dre & Snoop Dogg) 3:20

www.interscope.com

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HONEYCOMBS & KISSES SWEETER THAN WINE

Stereophonic ST-91501 (ST1-91501)



JIMMIE RODGERS

Stereophonic SIDE

1. WOMAN FROM LIBERIA (Rodgers-Whiting) 1:54
2. THE BANANA BOAT SONG (Burgess Attaway-Belafonte) 2:28 88
3. MARIANNE (Gilkyson-Miller-Dehr) 2:20
4. PUFF (THE MAGIC DRAGON) (Yarrow-Lipton) 3:34
5. JIMMIE BROWN, THE NEWSBOY 2:33
(A.P. Carter)
6. WALK RIGHT IN 1:54
(Cannon-Woods)
Arranged and conducted by Milt Rogers YORK NEW Produced by Randy Wood

Arranged and conducted by Milt Rogers YORK NEW Produced by Randy Wood



HONEYCOMBS & KISSES SWEETER THAN WINE

Stereophonic ST-91501 (ST2-91501)

JIMMIE RODGERS

Stereophonic

SIDE

1. KISSES SWEETER THAN WINE (Campbell-Newman) 2:16

2. HONEYCOMB (Bob Merrill) 2.15
2. HONEYCOMB (Bob Merrill) 2.15
3. WIMOWEH (Paul Campbell) 2:00
4. IF I HAD A HAMMER (Seeger-Hays) 2:13
5. GOD BLESS THE CHILD 2.52
(Holiday-Herzog, Jr.)
6. JAMAICA FAREWELL 2:35
(Lord Burgess)
Arranged and conducted by Milt Rogers
Produced by Randy Wood

Produced by Randy Wood

Arranged and Conducted by Milt Rogers
Produced by Randy Wood

Arranged and Conducted by Milt Rogers
Produced by Randy Wood



46-8008 SIDE A

THE HARPTONES

- 1. WHAT IS YOUR DECISION, 2:15
- 2. GIMMIE SOME, 2:15
- 3. I ALMOST LOST MY MIND, 2:25
- 4. LAUGHING ON THE OUTSIDE, 2:25
- 5. NO GREATER MIRACLE, 2:39
- 6. OO BIDEE OOBIDEE-OO, 2:05
- 7. LIFE IS BUT A DREAM, 2:05
- 8. IT WAS JUST FOR LAUGHS, 2:57

A PRODUCT OF RARE BIRD RECORDS, INC.



46-8008 SIDE B

THE HARPTONES

- 1. SUNDAY KIND OF LOVE, 2:20
- 2. MAMBO BOOGIE, 2:00
- 3. MY MEMORIES OF YOU, 2:57
- 4. I'LL NEVER TELL, 2:30
- 5. LOVE ME COMPLETELY, 2:15
- 6. SINCE I FELL FOR YOU, 2:15
- 7. I REMEMBER, 2:30
- 8. YOU KNOW YOU'RE DOING ME WRONG

A PRODUCT OF RARE BIRD RECORDS, INC.



THE FRANK YONCO SHOW

featuring

FRANK YONCO **BRIAN GOLBEY** THE EVERGLADES THE MEDICINE BOW KIT CONNOR BRIAN HATT

Compere—MURRAY KASH

1. White Silver Sands (Matthews) THE EVERGLADES

2. Ballad Of Forty Dollars (Tom T. Hall) FRANK YONCO

3. Everybody's Talking (Neil) FRANK YONCO 4. Too Many Bridges (Haggard) BRIAN HATT

5. Truck Driving Son Of A Gun (Deen, King) FRANK YONCO

6. All Night Man (Parsons) THE MEDICINE BOW

Producer: Gordon Smith Engineers: Brian Hatt & Roger Jeffery SOUTHERN (1), NEWKEYS (2),

APRIL (3), BLUE BOOK (4), PETÈR MAURICE (5),

RONDOR (6)

STEREO
LUS 3008-B

® 1970

THE FRANK YONCO SHOW featuring

THE FRANK YONCO SHOW featuring

FRANK YONCO THE EVERGLADES **BRIAN GOLBEY** THE MEDICINE BOW KIT CONNOR **BRIAN HATT**

Compere-MURRAY KASH

1. Travellin' Man (Lane) FRANK YONCO 2. To Be The Wind (Miller) FRANK YONCO

3. My Shoes Keep Walking Back To You (Ross, Wills) KIT CONNOR

4. Mama Tried (Haggard) BRIAN GOLBEY 5. Chokin' Kind (Howard) FRANK YONCO

6. Jackson (Rogers, Wheeler) FRANK YONCO & KIT CONNOR

7. White Silver Sands (closing) (Matthews) THE EVERGLADES

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery LONDON TREE (1, 2, 5), JOY (3), BLUE BOOK (4), UNITED ARTISTS (6), SOUTHERN (7)

DEMAND series

"THE ROYAL TEENS"

DS - 0010



MONO 33.R.P.M.

1 SHORT SHORTS 2 ROYAL BLUE

3 LITTLE TRIXIE 4 WHY

5 ALL RIGHT BABY

6 PLANET ROCK

6 PLANET ROCK
7 WAS IT A DREAM
8 PRETTY GIRL
9 OPEN THE DOOR
10 SHAMROCK
11 NOT MEANT FOR LOVERS
12 BIG NAME BUTTON
12 BIG NAME BUTTON
15 OFMAND RECORD INC.

DEMAND: series

"THE ROYAL TEENS"

DS-0010 B



1 BELIEVE ME

MONO 33.R.P.M.

2 HARVEY'S GOT A GIRL FRIEND
3 DOTTIE ANN
4 MAD GASS
5 WOUNDED HEART
6 HANGIN' AROUND
7 MY MEMORIES OF YOU
8 COOLATION
9 MY KIND OF DREAM
10 LEOTARDS
11 LITTLE CRICKET
12 SITTIN WITH MY BABY

DEMAND RECORD INC.



SEND FOR FREE CATALOG



SIDE A COL-LP-5028

- 1. TEARDROPS Time: 2:17 (Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
- 2. JUST SUPPOSE Tip #: 2:21 (Andrews) Andrea Music SESAC
- 3. THE CLOCK Time: 2:28 (Curry-Golder-Binnick Davis) G & H Music-BMI
- 4. BLUEBIRD OF HAPPINESS (Davies-Heyman)
 T.B. Harms-ASCAP
- 5. TRY THE IMPOSSIBLE Time: 2:52 (Curry-Golder) Spinmill & G & H Music-BMI
- 6. BELLS OF ST. MARY (Furber-Adams)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



GREATEST HITS

SEND FOR FREE CATALOG



SIDE B COL-LP-5028

- 1. LONG LONELY NIGHTS Time: 2:44 (Uniman-Abbott-Andrews-Henderson) G & H Músic-BMI
- 2. LONELY ROOM Time: 2:38 (Andrews) Andrea Mus SESAC
- 3. THE FAIREST Time: 2:29 (Lee Andrews) Kingsbury Music-BMI
- 4. GLAD TO BE HERE Time: 2:14 (Calhoun-Henderson) G & H Music-BMI
- 5. MAYBE YOU'LL BE THERE Time: 2:39 (Gallop-Bloom) Triangle Music-ASCAP
- 6. THE WHITE CLIFFS OF DOVER Time: 2:48

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



THE RIGHTEOUS BROTHERS

GEMA

STEREO

Made in Germany



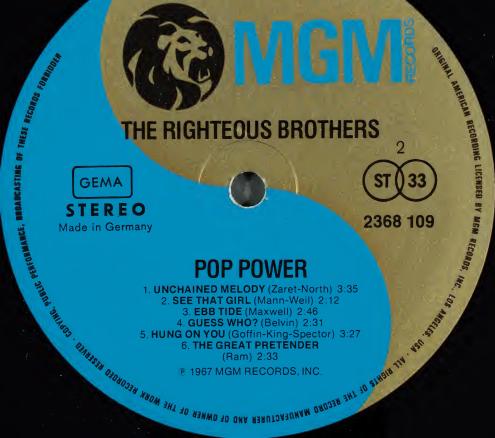
2368 109

POP POWER

- 1. YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector) 3:50

1. YOU V
2. THE WHIT
3. GEORGIA ON MY IM.
4. (I Love you) FOR SENTIME
4. (I Love you) FOR SENTIME
4. (I Love You) FOR SENTIME
(Best-Watson) 2:49
5. YOU'LL NEVER WALK ALONE
(Hammerstein-Rodgers) 2:18
6. JUST ONCE IN MY LIFE
(Goffin-King-Weil) 3:55

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THE PTONES Sunday Afternoon

ON SUNDAY AFTERNOON (F Allen-M. Willie) Maureen Music/BMI

Side One



001098

THAT'S THE WAY IT GOES (M Levy-D Parker-R Cita)

A.B. Z. Music Corp /BMI

3. OO WEE BABY (P. Winley)
Nu-Way/BMI

4. THREE WISHES (Cita-Burley)
A.B. Z. Music Corp. & A.D. T. Enterprises/BMI

5. THE MASQUERADE IS OVER (DeSylva-Brown-Henderson)
DeSylva, Brown & Henderson Inc. /ASCAP

6. UNTIL THE REAL THING COMES ALONG (ALTERNATE TAKE)
(S. Cahn-S. Chaplin-L.E. Freeman-M. Holiner-A. Nichols)
Chappell Music & Anne-Rachel Music/ASCAP

7. SHRINE OF ST. CECILIA (J. Kern-Loveday)
Hubert J. Brown/ASCAP

7. Segistered trademark of Outlet Book



ARPTONES In Sunday Afternoon

Side Two



001098

- CRY LIKE I CRIED (Johnson-Powell)

Marjorie Music/BMI

2. WHAT IS YOUR SECRET

3. IT THIS REALLY THE END JOYTONES (Goldner-Cita)
A.B.Z. Music Corp./BMI

4. THAT'S THE WAY IT GOES (ALTERNATE TAKE)
5. SO GOOD, SO FINE, YOU'RE MINE (R. Cita)
A.B.Z. Music Corp./BMI

6. WHAT DID I DO WRONG CAROL BLADES (B. Kornegay-J. Steward)
A.B.Z. Music Corp./BMI

7. WHEN WILL I KNOW CAROL BLADES (Silver-Alfred)
Planetary Music & Jonroy Music Co./ASCAP

Hill is a registered trademark of Outlet Book

Outlet Bo

rainhow

THE PROBLEM

LP 5000A



33 1/3 RPM

- 1. A STAR
- 2, 6000 LUCK DARLING
- 3. YOU'RE MY INSPIRATION
- 4 19:50 BUS
- 5. WOO CAN BE TRUE
- .B. DOW WEE BARY
- 7 SLONE AGAIN

rainbow Arezaids THE 5 CANVILLE

LP 5030B



33 1/3 RPM

- 1. WHY DOR'T YOU BELIEVE ME
- 2. AGAIN
- S. MAN FROM THE MOON
- 4. YOU CAME TO ME
- 5. LOOM'T MAVE TO MUNT NO MUSE
- 8. KEEP IT A SECRET
- 1. THE FULL OF THE FULL

ON THE CORN E Records

LP-135-A 331/3 RPM 1990



Bobby Diskin & ED ENGEL Production an affiliate of Crystal Ball Records

THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. YOU BABY YOU 2:20

2. RED RED ROBIN 2:19

3. LOVE NO ONE BUT YOU (Acap) 2:21

4. GERELDINE 1:23

5. LORRAINE 2:57

6. GLORIA 2:09

7. SUNDAY KIND OF LOVE 2:00

ON THE CORN E Records

LP-135-B 331/3 RPM 1990



A
Bobby Diskin &
ED ENGEL
Production
an affiliate of
Crystal Ball Records

THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. CONEY ISLAND BABY 2:08

2. LOVE NO ONE BUT YOU 1:58

3. WHITE CLIFFS OF DOVER 1:38

4. BIGGEST MISTAKE 2:44

5. RED RED ROBIN (Acap.) 2:06

6. SHE'S NOT COMING HOME 2:03

7. HELENE 2:24



GENE NORMAN PRESENTS

"BE OUR GUEST" (HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 1



GNP 20

- 1. CHARLIE VENTURA "DARK EYES"
- 2. BUDDY DE FRANCO "STAR SAPPHIRE"
- 3. GERRY MULLIGAN "HALF NELSON"
- 4. DIZZY GILLESPIE "MANTECA"
- 5. LYLE MURPHY "CALETA"
- 6. MAX ROACH "SUNSET EYES" CLIFFORD BROWN

OF Z P Z OR S P A P E S E N T S



HOLLYNOOD

O ALIA



"BE OUR GUEST" (HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 2



GNP 20

O A K

- 1. LIONEL HAMPTON "KABA'S BLUES"
- 2. RENE TOUZET "MAMBO GUAGUANCO"
- 3. CORKY HALE "LONDON IN JULY"
- 4. MARTY PAICH "TENORS WEST"
- 5. BILLY DANIELS "I LIVE FOR YOU"
- 6. FRANK MORGAN "BERNIE'S TUNE"

GEZENTS

5. F.

6. F.

6. F.

ARESENTS



HOLLYWOOD







"LET ME KNOW"

Produced by DJ Quik

from the fourth coming album

"The Hi-Life Hustle"

10/21/03





DMG DIRECT MUSIC GROUP Adaption of the standard of th









SIDE A

Let Me Know featuring DJ Quik (Radio Edit)
Let Me Know featuring DJ Quik (LP Version)
Let Me Know featuring DJ Quik (Instrumental) 4:07
PRODUCED BY DJ QUIK











SIDE B

I'm Not Your Puppet (Radio Edit) 3:08 I'm Not Your Puppet (Instrumental) 3:08 Do It 3:11

PRODUCED BY DJ QUIK



Here You Come Again Dolly Parton



Side A Stereo AYL1-4829-A

- 1 Here You Come Again (B. Mann-C. Weill) 2:56
- 2 Baby Come Out Tonight (K. McCord) 3:25
- 3 It's All Wrong, But It's All Right (D. Parton) 3:19
- 4 Me and Little Andy (D. Parton) 2:36

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman

TM(s)® RCA CORP.—MADE IN U.S.A ® 1977, 1983 RCA RECORDS



Here You Come Again Dolly Parton

Side B Stereo AYL1-4829-B

1 Cowgirl & The Dandy (B. Goldsboro) 3:44 2 Two Doors Down (D. Parton) 3:04 3 God's Coloring Book (D. Parton) 3:10 4 Sweet Music Man (K. Rogers) 3:10

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman

TM(s)® RCA CORP.—MADE IN U.S.A.
® 1977, 1983 RCA RECORDS

PHIL NIMMONS nimmons 'n' nine plus six THE ATLANTIC SUITE Side One





PHIL NIMMONS nimmons 'n' nine plus six THE ATLANTIC SUITE Side Two



Horizons The Dorian Way

SACKVILLE STEREO 2008 **BSR 3020**

Whitebread



Do The Bump (3:42)

Produced by Debonaire for Fat Cat Productions. Taken from the Bass Mix USA compilation album on BackStage Records



© & ® 1998 BACKSTAGE RECORDS (305) 828-7557 **BSR 3020**

Whitebread



Big Brown Round (3:55)

Produced by Debonaire for Fat Cat Productions. Taken from the Bass Mix USA compilation album on BackStage Records



© & P 1998
BACKSTAGE RECORDS
(305) 828,7557



NIGHT TRAIN OSCAR PETERSON TRIO

> W-90629 (W1-90629)

1. NIGHT TRAIN 4:50 (Jimmy Forrest) Frederick Music Co. BMI

2 C JAM BLUES 3:23 (Duke Ellington)

Robbins Music Corp. ASCAP 3. GEORGIA ON MY MIND 3:42 (Hoagy Carmichael-Stuart Gorrell)

4. BAG'S GROOVE 5:12 (Milt Jackson) Wemar Music Corp. BMI

Peer Inf'I BMI

5. MOTEN SWING 2:52 (Buster & Bennie Moten)

Mfd. by

Capital Records, Inc.

U.S.A.

Capital Records, Inc.

U.S.A.

6. EASY DOES IT 2:45

(Jimmy Young-Sy Oliver)

Pickwick Music Corp.

Pickwick Music Corp.

ASCAP

ASCAP

Magein

ASCAP

METRO-GOLDWYN-MAYER.

MAYER.



NIGHT TRAIN

OSCAR PETERSON TRIO

W-90629

(W2-90629)

1. HONEY DRIPPER 2:23 (Joe Liggins) Northern Music Corp. ASCAP 2. THINGS AIN'T WHAT THEY USED

- TO BE 4:35 (Mercer Ellington-Ted Persons) Tempo Music ASCAP
- 3. I GOT IT BAD AND THAT AIN'T GOOD 5:05 (Duke Ellington-Paul Webster) Robbins Music Corp. ASCAP
- 4. BAND CALL 3:51 (Duke Ellington) Tempo Music ASCAP

Mfd. by
Capital Records, Inc.
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When the state of t



sonicorts.

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laboratory series

NUMBER 10 Side A

Russell Stepan FAVORITE ENCORES

SIEREO

	Bach-Hess: "Jesu, Joy of Man's
	Desiring'' 3:14
	Chopin: Etude Opus 10. No. 12
	"Revolutionary" 2:36
	Chopin: Etude Opus 25, No. 1
	"Aeolian Harp" 2:35
	Chopin: Etude Opus 10, No. 5
	"Black Key" 2:39
©_	Debussy: "Clair de Lune" 5:15
CO	Pro. 1918
	ORYRIGH.
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	and All Allighto Ass



SONICORS

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laboratory series

NUMBER 10 Side B

Russell Stepan FAVORITE ENCORES

STEREO

Gershwin: Three Preludes No. 1	1:4
Gershwin: Three Preludes No. 2	3:3
Gershwin: Three Preludes No. 3	1:13
Brahms: Waltz in A-Flat	1:45
Moszokowski: Etude in F	1:25
Mussorgsky: "The Great Gate at	
Kiev"	4.3

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Arise, We Must Be Growing Aileen and Elkin Thomas

SIDE ONE



ST-1124

- 1. Are You Ready? (3:30)
 - 2. Georgetown (2:39)
- 3. Prairie Eagle Song (5:15)
 - 4. Little Boy Blue (5:24)
 - 5. Rocky Mountain
 - Rainbow (3:42)

Shantih Records P.O. Box 150 Krum, Tx. 16249

Arise, We Must Be Growing
Aileen and Elkin Thomas.

SIDE TWO

ST-1124

- 1. Arise, We Must Be Growing (4:27)
 - 2. Blackwater River (4:36)
 - 3. Homecoming Sunday (3:02)
 - 4. Shine On Me (5:03)

©Shantih Records P.O. Box 150 Krum, Tx. 16249







ALL IN MYLOVE FOR YOU JIMMY STURR And His Orchestra Vocals By JOHNNY KARAS

ONE SIDE

L. P. 570 JAYGUS PUBL. BMI

- 1. ALL IN MY LOVE FOR YOU (J. HARTFORD) (ARR. H. WILL)
- 2. WHEN I GET TO HEAVEN (J. STURR - H. WILL) (ARR. H. WILL)
- 3. CROOKED MAN POLKA (S. LOPUCH) (ARR. H. WILL)
- 4. MY PAL OBEREK (K. MOREY) (ARR. J. STURR)
- 5. GLORIA POLKA (G. WISNIEWSKI) (ARR. H. WILL)
- 6. FIDDLIN' FEVER

(F. URBANOVITCH)

Oir. of National Polka Artists, Inc., Florids, N.Y. 10921



ALL IN MYLOVE FOR YOU JIMMY STURR And His Orchestra Vocals By JOHNNY KARAS

TWO SIDE



L. P. 570 JAYGUS PUBL. BMI

- 1. MATEEKA POLKA (MAJTYKA)
 - (J. STURR) (ARR. H. WILL)
- 2. ROSES, POLKAS & WINE
 - (L. ZARSKI) (ARR. H. WILL)
- 3. LET'S HAVE A DRINK POLKA (J. JEDRASKI) (ARR. J. STURR)
- 4. MARDI GRAS POLKA
 - (J. BUD) (ARR. H. WILL)
- 5. OUR POPE
 - (L. ZARSKI) (ARR. H. WILL)
- 6. PROUD TO BE AN AMERICAN

Oir. of National Polka Artists, Inc., Florida, N.Y.





WFC

"GOD KNOWS" by THE WITNESSES FOR CHRIST

WFC-105-A		331/3 RP	331/3 RPM	
Side	1	STEREO		
1.	GOD KNOWS		3:35	
2.	THE LORD IS MY ROCK		3:13	
3.	BLESSINGS	,	3:38	
4.	I'D RATHER HAVE JESUS		2:50	
5.	I TOLD JESUS IT WOULD			
	BE ALRIGHT (Solo)	•	5:10	
6.	IT'S A MEAN OLD WORLD		2:15	

Recorded at: P.S. STUDIOS Chicago, III.

WFC

"GOD KNOWS" by THE WITNESSES FOR CHRIST

WFC-105-B Side 2



331/3 RPM STEREO

Ĩ.	IF WE EVER NEEDED THE LORD	2:46
2.	GREAT IS THY FAITHFULNESS (Solo)	4:45
3.	A QUIET PLACE	3:40
4.	THROUGH IT ALL	3:30
5.	I'LL TRADE A LIFETIME	4:25
6.	ONE OF THESE DAYS	2:05

Recorded at: P.S. STUDIOS Chicago, III.

DANNY RIVERA

12 LPVS-1437

R.I.-20163



Distribuido por: Distribuidora Dominicana de Discos, C. por A. Lado (A)

1-QUIERA DIOS
2-SI ME MIRAN A LOS OJOS
3-TU ALMA GOLONDRINA
4-AHI VA JOSE
5-LO SIERTO ES QUE NO ESTAS
6-VA CAYENDO UNA LAGRIMA

DANNY RIVERA

LPVS-1437 331/3 RPM

R.I.-20163



Distribuido por: Distribuidora Dominicana de Discos, C. por A. Lado (B)

1-GRACIAS MI AMOR POR TODO
LO VIVIDO
2-LIBERA TU MENTE
3-TE NECESITO
4-JESUCRISTO

5-ESA SERA MI CASA 6-MIS CINCO SENTIDOS



STEREO 33 1/3 RPM G-39 SIDE A



PUBLISHER: **GGREE MUSIC** CAPAC C 1988



STRANGER BY LEON COLDEARO

WRITTEN AND ARRANGED BY

WRITTEN AND ARRANGED BY
GLEN JOSEPH
EXECUTIVE PRODUCER: GLEN JOSEPH
MADE IN CANADA



STEREO 33 1/3 RPM G-39 SIDE B



PUBLISHER: **GGREE MUSIC** CAPAC C) 1988



STRANGER (CLUB MIX) BY LEON COLDEARO

WRITTEN AND ARRANGED BY

WRITTEN AND ARRANGED BY
GLEN JOSEPH
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA



RON HUDSON

"SOLO"

STEREO 331/3 RPM



1202 LH-17100

SIDE 1

1. BRANDENBURG CONCERTO No. 3 IN G MAJOR FIRST MOVEMENT (6:10)

(Bach)

2. RECUERDOS DE LA ALHAMBRA (3:53)

(Tarreaga)

3. JESU, JOY OF MAN'S DESIRING (2:50)

(Bach)

4. BAILADORA (2:00)

(Bluteau)

5. AIR ON THE G-STRING (3:24)



RON HUDSON

"SOLO"

STEREO 331/3 RPM



1202 LH-17101

SIDE 2

- 1. SOLEARES (3:00)
- 2. EL CONDOR PASA (3:05)
 - 3. CLASSICAL GAS (3:00)
- 4. AMONG THE RUINS OF GUATEMALA (4:15)
 - 5. MALAGUEÑA (3:40)
 - 6. MAMONALES (1:40)

SIDE A

Dist. by: **Bay City Music** 2 Church St. Sunshine Plaza Montego Bay **Jamaica** Phone (809) 952-1970

Okeys W.
A Mus
New York
914-667-3341
LIGH
SISLI

HMP 0015

Published by: **Hess Music** © 1987 5 min., 18 sec. Made in Jamaica Prod. and Arr. by H. Lewis & Nubian For Ho-Ma-Ka Production

LIGHT UP THE WORLD RECORDING IS STRICTLY (Nubian)

SISLYN PETERS

BayCity

SIDE B

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Stokeys World

HMP 0015 DISCO



Published by: Hess Music © 1987 4 min., 54 sec. Made in Jamaica Prod. and Arr. by H. Lewis & Nubian For Ho-Ma-Ka Production

New York
914-667-3341

LIGHT UP THE WORLD

(Nubian)

SISLYN PETERS

THIS RECORDING 15 STRICT

BEOWULF A Musical Epic

PART I

1. THE MISTS - 1:52 2. I SING THE SONG OF BEGINNING

- 4:05 3. (a) WHAT'S THAT DIN? 3:32 (b) WOE! 1:25
- 4. (a) FAR AWAY WAS A MAN 1:25 (b) FANFARE :12
 - (c) I CAN SEE YOU'RE HERE FOR GLORY :42
 - (d) I'D LIKE TO TRY MY GRIP AGAINST HIM :44

DAFF 10050



SIDE ONE STEREO



5. BEOWULF YOU'VE PAID THIS VISIT OUT OF FRIEND-SHIP - 1:41 6. (a) LET THE VICTORY BE MINE ALONE - 2:29 (b) MY WISH HAS BEEN GRANTED - 1:42 (c) SO YOU'RE THE GREAT BEOWULF - 1:25 7. TRY - 2:41

VARIOUS ARTISTS

(All selections composed by Wylle Davies)

Produced by Victor Davies

A LEASE OF LOVE

(P) 1974 Daffodil Records

All material Pub. by New Malden

Music (CAPAC)

BY LOVE PRODUCTIONS LIMITED DISTRIBUTED BY A 8 M RECORDS (All selections composed by Wylie/Davies)

BEOWULF A Musical Epic

WALTER OF THE RECORDED WORK RESERVED UNAUTHORIZED COPYING, PUBLIC PERFORMANCE AND

SONG OF THE UNKNOWN CHIEF - 3:18 2. (a) INTERLUD (memories of Beowulf's younger days) 1:22 (b) TRY (reprise) 127 (c) BEOWULF, YOUR HALL IS GONE - :38 3. FATE MUST DECIDE - 2:58 4. THE DRAGON FIGHT - 4:05 5. (a) CRY, WE ALL DIE - 2:54 (b) IT IS THE END OF MY

DAFF 10050



SIDE FOUR STEREO



EARTH-JOY - 1:20 (c) IN HIS GREAT NEED - :58 6. ALL THE VICTORIES WERE HIS ALONE - 2:36 7. (a) LIFE GOES LIKE THE WIND UPON THE GRASSES -: 56 (b) THE MISTS - 1:08 (c) LISTEN TO THE STORY - 1:27

VARIOUS ARTISTS

(All selections composed by Wylie/Davies) Produced by Victor Davies

A LEASE OF LOVE

P 1974 Daffodil Records

All material Pub. by New Malden

Music (CAPAC)

MANUFACTURED BY LOVE PRODUCTIONS LIMITED DISTRIBUTED BY A 8 M RECORDS

OTHER OF THE RECORDED WORK RESERVED UNAUTHORIZED COPYING. PUBLIC PERFORMANCE AND

BEOWULF A Musical Epic

1. THAT IS ALL - 1:10 2. COLD AND LONELY - 8:10 3. (a) ARMLESS, CHARMLESS, HARMLESS GRENDEL - :90 (b) NOW WE CAN LIGHT HEOROT WITH JOY - :53 (c) BY YOUR DEED - 1:07 4. DEATH IS NOT EASY TO

DAFF 10050



SIDE TWO STÉREO

HIDE FROM - 2:20 5. (a) DRINK THIS WINE - 1:00 (b) I DID WHAT I COULD - :45 6. THE QUEEN'S SONG - 3:19 7. MAKE THIS MAN YOUR HERO - 3:53

VARIOUS ARTISTS

(All selections composed by Wylie/Davies) Produced by Victor Davies A LEASE OF LOVE P 1974 Daffodil Records MANUFACTURED BY LOVE PRODUCTIONS LIMITED. DISTRIBUTED BY A 8.

TOWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED COPYING, PUBLIC PERFORMANCE AND

BEOWULF A Musical Epic

(a) GRENDEL'S MOTHER - 3:31 (b) HOW WAS THE NIGHT 2. (a) THE JOURNEY - 5:48 (b) HAIL! HAIL! - :52

3. BEOWULF'S FAREWELL - 2:12 4. THE BETTER I KNOW YOU - 1:52

DAFF 10050



SIDE THREE STEREO



5. TIME ROLLS ON - 1:13 6. SAY GOODBYE TO TOMORROW - 3:33 7. (a) SO IT FELL - 1:50 (b) LOOK OUT FOR THE DRAGON - 3:00

VARIOUS ARTISTS

(All selections composed by Wylie/Davies) DISTRIBUTED BY A 8 M RECORDS OF CHAPTER LAND Produced by Victor Davies A LEASE OF LOVE P 1974 Daffodil Records MANUFACTURED BY LOVE BROQUETIONS LIMITED All material Pub. by New Malden

Music (CAPAC)



A1: CLUB MIX 5:00

A1: CLUB MIX 5:00

Written by Max Martin Publishing by S.I.A.E.

Written by Max Martin Publishing by S.I.A.E.

B1: ANOTHER MIX 5:00 B1: ANOTHER MIX 5:00 Rmm 9912 For licences contact: TEL: 0039 - 02 - 58014131 Remix Mania is a Trade Mark of HITLAND S.r.l. Via Mecenate, 78/A - 20138 Milano - Italy Tel. + 39 02 58014131 R.A. Fax. + 39 02 58014131 R.A. Fax. + 39 02 58014290-58011246







COMPLETE CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANCE

33% **RPM**

HIGH FIDELITY



NONBREAKABLE

SIDE

BEHL ARCORDS: INC.

Songs from Rodgers and Hammerstein's FLOWER DRUM SONG

MARCAS REG MADE HAS REG MARCAS REG MARCAS REG MADE HAS RE Chorus and Orchestra under the direction of JIMMY CARROLL

- 1. OVERTURE 2. YOU ARE BEAUTIFUL - Wayne Sherwood
- 3. 102 MILLION MIRACLES Cely Carrillo and Chorus 4. 1 ENJOY BEING A GIRL - Edna McGriff
- 5. I AM GOING TO LIKE IT HERE Cely Carrillo 6. LIKE A GOD - Wayne Sherwood

BLP: 13

NEW YORK

OMBER CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANGE

LP

331/3 **RPM**

HIGH FIDELITY



NONBREAKABLE

SIDE 2

MARCAS, REG MADERAS. Songs from Rodgers and Hammerstein's FLOWER DRUM SONG Chorus and Orchestra under the direction of

JIMMY CARROLL 1. CHOP SUEY - Jean Arnold 2. DON'T MARRY ME - Artie Malvin 3. GRANT AVENUE - Edna McGriff

LOVE LOOK AWAY - June Ericson GENERATION - Jean Arnold, Artie Malvin 6. SUNDAY - Edna McGriff, Artie Malvin 7. FINALE

BLP:13

YORK

BELL PROPOS INC.

PROPERTY OF

Time: 5:15

WRTI

Produced by ROBIN GILGEOURS

JH22 90



MY LOVE IS TRUE

(ROBIN GILGEOURS)

SWEET SENSATION

Music Arranged and Conducted by TONY McINTOSH Distributed by SS RECORDS Phone: (718) 493-2444 SIDE A 45 R.P.M. STEREO SS-849 **SWEET SENSATION**

PROBERTY OF

Time: 5:15

Produced by ROBIN GILGEOURS

WRTI

SIDE B 45 R.P.M. STEREO SS-849

1122 90



MY LOVE IS TRUE

(ROBIN GILGEOURS)

INSTRUMENTAL

Music Arranged and Conducted by TONY McINTOSH Distributed by SS RECORDS Prone: (718) 493-2444 BAIANINHO

1. HISTÓRIA DE UM PRETO
VELHO (Pelado da Mangueira-Helio
Turco-Comprido); 2. AH! SE ELA VOLTASSE

LADO 1
STEREO/MONO

(Baianinho); 3. NÃO TENHO PAZ (Jorginho-Jorge Costa); 4. JUIZO FINAL (Baianinho); 5. SEU
DIRETOR (Zuzuca-Zequinha); 6. AGUA



DIRETOR (Zuzuca-Zequinha); 6. AGUA DO RIO (Noel Rosa de Oliveira-Anescar)

BAIANINHO

1. PROTESTO MEU AMOR
(Pixinguinha-Herminio Belo de Carvalho)
2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

LADO 2
STEREO/MONO

1. PROTESTO MEU AMOR
(Pixinguinha-Herminio Belo de Carvalho)
2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

LADO 2
STEREO/MONO

1. PROTESTO MEU AMOR
(Pixinguinha-Herminio Belo de Carvalho)
2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

LADO 2
STEREO/MONO

1. PROTESTO MEU AMOR
(Pixinguinha-Herminio Belo de Carvalho)
2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

LADO 2
STEREO/MONO

Veiga); 3. MADRUGADA (Dedé da Portela)
4. CUIDADO ZÉ (Baianinho); 5. MEU
CARNAVAL (Rubens-Expedito); 6. NEM



CARNAVAL (Rubens-Expedito); 6. NEM

VEM (Levo a minha viola) (José Alves-Eduardo Oliveira-Noel

Dir. Artística:
Zuzuca

XSB-986

XSB-986

XSB-986

XSB-986

XSB-986

XSB-986

Mashonda ft. Game "BACK OF DA CLUB" (5:41) courtesy of J Records - 96 bpm intro(32) break-1 (32) break 2 (32)

Side A May :: 05 tmf-060a

Omarion "O" (Sweet Dreams Remix) (4:40) courtesy of Sony Urban - 107 bpm Dreak (32)

Dreak (32)

Dreak (32)

Sales of the state FACTOR

Baby Bash "BUBALICIOUS" (5:08) courtesy of Universal - 92 bpm lintro(32) break 1 (32) break 2 (3232)

Side B May :: 05 tmf-060b

Kelly Clarkson "SINCE YOU'VE BEEN GONE" (3:58) courtesy of RCA - 131 bpm Dreak (32)

Dreak (32)

Dreak (32)

Sales of the district of the second of the s FACTOR



Side C May :: 05 tmf-060c

Various Artists "THE POP-ROCK MEDLEY" (E650)

FEBRUARY OF THE STORY OF THE ST

Salah Bankar Selection of the Color of the C

50 Cent "JUSALILBIT" (5:07) courtesy of Shady / Aftermath - 97 bpm fintro(32) break 1 (32) break 2 (3232)

Side D May :: 05 tmf-060d

Britney Spears "DO SOMETHIN" (4:07) courtesy of Jive-130 bpm Belle (32)
Dreak (32)

Dreak (32)

Dreak (32)

CORNER LIFE **PRODUCTIONS**

TRUE PLAYAZ

featuring BABY of CASH MONEY MILLIONAIRES & Jit

SIDE ONE





Sittin Crates Pub.

1. LIL MAMA (DIRTY) ORIGINAL FEAT. JIT 2. LIL MAMA (CLEAN) ORIGINAL FEAT. JIT

> Executive Producers: Balli & Pump-Up Corner Life Prod. 2000 All Rights Reserved. (305)693-6362 / (305)693-6361 (305)693-6362 / (305)693-6361 (1)FE PHOD. P.O. BOX 510219. MIAMI. FL 332A1

CORNER LIFE PRODUCTIONS

TRUE PLAYAZ

PARY of MILLIONAIRES

& Jit

SIDE TWO



Sittin Crates Pub.

1. LIL MAMA (DIRTY) EXTENDED FEAT. BABY & JIT 2. LIL MAMA (CLEAN) EXTENDED FEAT. BABY & JIT

CORNER CIFE PROD. P.O. BOX 510219, MIAMI. FL 33261

PIONEER INTERNATIONAL

BEST OF OWEN GREY'S MEDLEY

SIDE A
33½ RPM
Stereo
PI020-A



Mfg. & Dist. by Pioneer Int'l 3825 Teeswater Malton, Ont., Canada Producer S. Crooks

1.—GIRL WHAT YOU DOING TO ME

2.—MILLIE GIRL

3.—SIMMER DOWN

OWEN GREY

PIONEER

BEST OF OWEN GREY'S MEDLEY

SIDE B
331/3 RPM
Stereo
PI020-B

Mfg. & Dist. by Pioneer Int'l 3825 Teeswater Malton, Ont., Canada Producer S. Crooks

1.—YOU DON'T WANT ME NO MORE MEDLEY

2.—SHANK I SHICK MEDLEY

OWEN GREY

2 AND OF THE OWNER OF THE RECORDED WI



RECORD 1 33¹/₃ (2XEA.675)



BOX 70101

A TRIBUTE TO SOLOMON

BEETHOVEN

PIANO SONATA NO. 18 IN E FLAT MAJOR, Op. 31 No. 3

1. 1st Movement: Allegro. 2. 2nd Movement: Scherzo (Allegretto vivace). 3. 3rd Movement: Minuet (Moderato grazioso) & Trio—Coda. 4. 4th Movement: Presto con fuoco

SOLOMON (Piano)



MADE IN OF POPERIN



RECORD 331



BOX 70101

A TRIBUTE TO SOLOMON



Made in Gt Britain







BASEMENTSAXX

EKIC

MIRACLES





RECORDS INC.

REVENGE OF THE FAT PEOPLE THE JACK WALRATH GROUP

ST-221



SIDE 1

1. REVENGE OF THE FAT PEOPLE (5:10)

J. Wairath

2. DUKE ELLINGTON'S SOUND OF LOVE (6:29)

C. Mingus

3. BEER! (8:10)

J. Walrath

OP 1982 Stash Records



REVENGE OF THE FAT PEOPLE
THE JACK WALRATH GROUP

ST-221



SIDE 2

1. SLIDING DOORS (7:58)
M. Cochrane

2. PIGGY LOVE (4:42) J. Walrath

3. BLUES IN THE GUTS (6:38) J. Wairath

@ P 1982 Stash Records



ALVIN CROW & The Neon Angels

SIDE ONE



(NR10868-1)

- 1. Dynamite Diana 2:48 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 2. Trouble, Loneliness, and Sorrow 3:33 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 3. Chains On Me 2:30 (Alvin Crow, Lone Grove Music, Inc., BMI)
- 4. Faded Love/Maiden's Prayer 3:35 (John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)



ALVIN CROW & The Neon Angels

SIDE TWO



(NR10868-2)

- 1. San Antonio Rose 2:55 (Bob Wills, Bourne Music, Inc., ASCAP)
- 2. (Now and Then There's) A Fool Such As I 2:55 (Bill Trader, MCA, Inc., ASCAP)
- 3. Oklahoma Hills 2:42 (Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. Heart Over Mind 2:43 (Mel Tillis, Cederwood Pub. Co., Inc., BMI)
- 5. Too Lonely, Too Long 2:45 (Jim Owen, Sawgrass Music Pub. Inc., BMI)

 Ange, Pecorgs 6004 Bull Creek Road Austin, Texas





ETTA JAMES

EJ 2A



- 1. AT LAST
- 2. IF I CAN'T HAVE YOU
- 3. ALL I COULD DO WAS CRY
- 4. SOMETHING'S GOT A HOLD ON ME
- 5. FOOL THAT I AM
- 6. MY HEART CRIES
- 7. TELL MAMA

ETTA JAMES

EJ 2B



- 1. STOP THE WEDDING
- 2. DREAM
- 3. MY DEAREST DARLING
- 4. DON'T CRY BABY
- 5. SPOONFULL
- 6. TRUST IN ME
- 7. SUNDAY KIND OF LOVE

STRAKER'S RECORDS

5 O C A 33 R.P.M.

Prod. By Granville Straker for STRAKER RECORD WORLD, LTD. Pub. Duke Music P.R.S. GS2801 A
Side One
STEREO
Rec. PLATINUM FACTORY
Eng. Jon Evans-Straker



(K. POPE) DUKE

Arr. & Conducted by Frankie McIntosh

Music By: The Equittables

Mfg. & Dist. by STRAKER'S RECORD WORLD
242 Utica Ave., Brooklyn, N.Y. 11213
Phone (718) 756-0040-773-9506

STRAKERS

S O C A 33 R.P.M.

Prod. By Granville Straker for STRAKER RECORD WORLD, LTD. Pub. Duke Music P.R.S.

GS2801 B Side Two STEREO



Rec. PLATINUM FACTORY
Eng. Jon Evans-Straker

NEW CLUB MIX TREAT YOU WOMAN NICE

(K. POPE) DUKE

Arr. & Conducted by FRANKIE McINTOSH

Music By The Equitables
Mfg. & Dist. by S.RAKER'S RECORD WORLD
242 Utica Ave., Brooklyn, N.Y. 11213
Phone: (718) 756 0040 — 773-9506

THE SIRENS RECORDS

Primitive Piano

101 (26682)



Side 1

BILLIE PIERCE

- 1. Get A Working Man
 - 2. Panama Rag
 - 3. In The Racket

SPECKLED RED

- 4. Dad's Piece
- 5. Early In The Morning
 - 6. Oh Red

THE SIRENS RECORDS

Primitive Piano

101 (26682)



Side 2

DOUG SUGGS

- 1. Doug's Jump
- 2. Sweet Patootie

JAMES ROBINSON

- 1. Bat's Blues
- 2. Four O'Clock



THE
PASSIONATE
MUSIC OF THE
GYPSY CARAVAN
TATA MIRANDO &
HIS SONS

MGF-27512 Side 1



A Custom High Fidelity Recording

(Played by a family of wandering Gypsies)

- 1. RUSSIAN FOLKSONGS 4:45
- 2. CSAK EGY KISLANY 2:23
- 3. DOBRA DOBRA 1:50
- 4. ARMENIAN FOLKSONGS 4:38
- 5. BESSARABYANKA 5:30

ADALA AECORDS . CHICAGO TILLINDIS



THE
PASSIONATE
MUSIC OF THE
GYPSY CARAVAN
TATA MIRANDO &
HIS SONS

MGF-27512 Side 2



A Custom High Fidelity Recording

(Played by a family of wandering Gypsies)

- 1. BLACK EYES 3:44
- 2. LATZSO DAIJO 4:43
- 3. LE ROSSIGNOL 3:55
- 4. CSEREBOGARE 4:50
- 5. IBOYAN 3:32

TO 1. A RECORDS . CHICAGO 1. ILLINOIS

Original Motion Picture Soundtrack IN THE GOOD OLD SUMMER TIME

MCA RECORDS

MCA-39083 MCA 5649



SIDE 1

1. I DON'T CARE - Judy Garland 2:06 (H.O. Sutton-J. Lenox)

2. MEET ME TONIGHT IN DREAMLAND 2:25 ASCAP Judy Garland

(L. Friedman-B.S. Whitson)
3. PLAY THAT BARBER SHOP CHORD 2:22 ASCAP Judy Garland and The King's Men

(L.F. Muir-B. McDonald) 4. LAST NIGHT WHEN WE WERE YOUNG 2:52 ASCAP

Judy Garland (H. Arlen-E.Y. Harburg)

6. PUT YOUR ARMS AROUND ME HONEY 2:44 ASCAP
Judy Garland
(A. Von Tilzer-J. McCree)
6. MERRY CHRISTIMAS 2:42 ASCAP
Judy Garland
(F. Spielman-J. Torre)
MGM Studio Orchestra and Chorus
Conducted by Lennie Hayton

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA UNI

Original Motion Picture Soundtrack **GOOD NEWS**

1. GOOD NEWS (Tait College) Joan McCracken 2:35 ASCAP 2. HE'S A LADIES MAN Peter Lawford 2:32 ASCAP

MCA RECORDS

MCA-39083 MCA 5650



SIDE 2

3. LUCKY IN LOVE 3:05 ASCAP Pat Marshall, Peter Lawford & June Allyson 4. THE FRENCH LESSON * 2:28 ASCAP June Aliyson & Peter Lawford

5. THE BEST THINGS IN LIFE ARE FREE 2:54 ASCAP June Allyson & Peter Lawford

6. PASS THAT PEACE PIPE ** 3:05 ASCAP Joan Mc Cracken

7. JUST IMAGINE June Allyson 2:48 ASCAP 8. THE VARSITY DRAG 2:47 ASCAP

8. THE VARSITY DRAG 2:47 ASCAP
June Allyson & Peter Lawford
All selections written by B. G. DeSylva-L. BrownR. Henderson except " written by B. Comden-A. GreenR. Edens and "" written by R. Edens-H. Martin-R. Blane
MGM Studio Orchestra and Chorus Conducted
by Lennie Hayton

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL

JUNY GARLAND Sings Selections
from The Mexico-Goldwyn-Mayer Picture MEET ME IN ST. LOUIS

T. MEET ME IN ST. LOUIS, LOUIS-ENTING. Sun Mus. Publ. Co. Ltd.
2. SKIP TO MY LOU (Martin—Blane) Robbins Mus. Co. Ltd. 3. THE TROLLEY SONG (Martin—Blane) Robbins Mus. Co. Ltd. 4. BOYS AND GIRLS LIKE YOU AND ME (Rodgers—Hammerstein II) Williamson Mus. Ltd.
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Martin—Blane) Robbins Mus. Co. Ltd. 6. THE BOY NEXT DOOR (Martin—Blane) Robbins Mus. Co. Ltd.

JUDY GARLAND

With Orchestra Directed by GEORGIE STOLL

From The Matric Coldwyn-Mayer Picture THE HARVEY GIRLS

MCFM 2588

33\frac{1}{3} r.p.m.
MCFM 2588

2
1. ON THE ATCHISON, TOPEKA AND THE SAMPA FE. 2. IN THE VALLEY Where The Evenin' Sun Goes Down. 3. WAIT AND SEE (With Kenny Baker).
4. SWING YOUR PARTNER ROUND AND ROUND. 5. IT'S A GREAT BIG WORLD (With Virginia O'Brien and Betty Russell).
6. THE WILD, WILD WEST (With Virginia O'Brien)
(Warren—Mercer)
Robbins Music Co. Ltd.

JUDY GARLAND

Orchestra and Chorus under Direction
of LENNIE HAYTON

Orchestra and Chorus under Direction
of LENNIE HAYTON



Caliban 6048a
Original Production



Joan Crawford Walter Huston PATAI



RECORDS

LOS ANGELES

33.33 RPM)

ROBBIE RIVERA AJ MORA PROJECTI

This Side

That Side

GROOVE TRACKY* NRG TRACKY*

All Tracks produced, arranged & mixed by Robbie Rivera for Juicy Music *A.J. Mora for D.I.G.I.T.A.L. Planet Productions and Sketch Music (ASCAP). Special Thanks from Robbie To Marcel Schooler @ New Life Management Executive Producer: Javier Lugo

All Trace by Robbie *A. J. Mora ft. Productions ain. Special Thanks ft. Marcel Schooler & Executive Producer: Ja



ROBERS RIVERA

EN MORA

PROJECT

80965 00571



SIDE 1



TDL - 5200

ACT 1

SCENES 1 - 4

STEREO

STEREO

STEREO

STEREO

STEREO



SIDE 6



TDL - 5200

ACT 3

SCENES 3 (CONCLUDED) - 5

STEREO

STEREO

STEREO

STEREO

STEREO

STEREO

STEREO



SIDE 2



TDL - 5200

ACT I

SCENES 5 - 7

STEREO

STEREO

STEREO

STEREO



SIDE 5



TDL - 5200

ACT 3

SCENES 1-3 (BEGINNING)

STEREO

STEREO

ARECORDS (A DIVISION OF THE CAMPBELL, SILVER, COSBY CORPORATION)



THE **GREAT WHITE HOPE**

SIDE 3



TDL - 5200

ACT 2

SCENES 1 - 4

STEREO

STEREO

STEREO

STEREO

STEREO

STEREO



THE **GREAT WHITE HOPE**

SIDE 4



TDL - 5200

ACT 2

SCENES 5 - 7

STEREO



LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing 33% RPM



STEREO FLPS 1510-A

In einem Polenstaedtchen (Meyer-Christ)

Ein Maennlein steht im Walde (Meyer-Christ)

Ach, da kommt der Gute ((Meyer-Christ)

Ohne Hemden, ohne Hosen

Zeig mit mal dem Muttermal (Meyer-Christ)

'ne Hochzeit ist lustig (Meyer-Christ)



LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing 33 1/3 RPM 1(33-0167-B-ST)



STEREO FLPS 1510-B

In Honolulu (The Leightons)

Max, du hast mir was gestohlen (Meyer-Christ)

Wenn einer noch an Wunder glaub! (Meyer-Christ)

Wenn zwei (ungvermach)te flittem (M. ver-Chier)

Beim arsten Mal da jut's noch weh (Eisbreimer Kaaliner)

Das Schöenste auf der Welt (Mayer Christ)





The Decca Records Co, Ltd.

"GIGANTES DEL POP" - Vol. 34

"THE Decca Records Co, Ltd.

"GIGANTES DEL POP" - Vol. 34

"GIGANTES



DECCA

STEREOPHONIC SOUND

SGAE

Cara 2

Geografied Control Control

GIGANTES DEL POP" - Vol. 34

LES BYCYCLETTES DE BELSIZE (Reed/Mason) - 3'10" - 2. WINTER MAN

(For having loved you) (Bacharach/David) - 2'50" - 4. TEN

GUITARS (Mills) - 2'40" - 5. MY WORLD (Pes/Fontar Mellin) - 2'50" - 6. AM I THAT EASY TO FORM

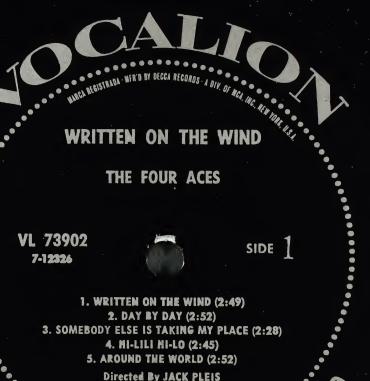
(Belew/Stevenson) - 3'05" - 7. THE LAST

(Reed/Mason) - 2'58"

ENGELBERT HUMD

2, 3. P 1960

FAB POR COFASA AVDA AMERICA, S/N. MADRID (27) . PERM GA21.



5. AROUND THE WORLD (2:52)

Directed By JACK PLEIS

(All Selections Cleared Through ASCAP)





THE FOUR ACES

VL 73902 7-123270



SIDE 2

1. WHATEVER WILL BE, WILL BE (Que Sera, Sera) (3:09)

2. TRUE LOVE (2:36)

3. HAVE YOU EVER BEEN LONELY (Have You

Ever Been Blue) (2:40)

4. MY REVERIE (3:32)

5. HEARTACHES (2:18)

Directed By JACK PLEIS

All Selections Cleared

SERAPHIM

1-60094 33-1/3

Richard Strauss: Till Eulenspiegel's Merry Pranks, Op. 28 Don Juan, Op. 20

VIENNA PHILHARMONIC ORCHESTRA, WILHELM FURTWÄNGLER cond.

DAPITOL MARCA PLIA ALL RIGHTS RESERVED WAS

2-60094
33-1/3

auss:

Juration, Op. 24

MONIC ORCHESTR

JRTWÄNGLER conr

ecorded in Austria Death and Transfiguration, Op. 24

VIENNA PHILHARMONIC ORCHESTRA, WILHELM FURTWÄNGLER cond.



DP P Arkadia 1981



FE 11

DP P Arkadia 1981

Made in Italy

Franz Schubert

ROSAMUNDE OUVERTURE OP. 26 D 644

Berliner Philharmoniker

Direttore: Wilhelm Furtwängler

Berlino, Titania Palast 15.9.1953



DP (P) Arkadia 1981



FE 11 2 M13941 - 33/30

PROBLEM DP P Arkadia 1981
Made in Italy

Franz Schubert
SINFONIA N. 8 IN SI MINORE D 759

"INCOMPIUTA"

1. Allegro moderato
2. Andante con moto
Berliner Philharmoniker
Direttore: Wilhelm Furtwängler
Berlino, Titania Palast 15.9.1953



FREDERICA VON STADE SONG RECITAL

Martin Katz, Piano

M 35127 STEREO



SIDE 1AL 35127

P 1978 CBS Inc.

- 1. Dowland: "Come again, sweet love doth now invite" 2:28
 - 2. Dowland: "Sorrow, stay" 4:27
 - 3. Purcell: "The Blessed Virgin's Expostulation" 10:00
 - 4. Liszt: "Die drei Zigeuner" 5:09
 - 5. Liszt: "Einst" :52
 - 6. Liszt: "Oh! Quand je dors" 5:14

OCOLUMBIAN TOD WISH PRINTED IN U.S.A.



FREDERICA VON STADE SONG RECITAL

Martin Katz, Piano

M 35127 STEREO



SIDE 2BL 35127
© 1978 CBS Inc.

Debussy: Chansons de Bilitis 1. "La Flûte de Pan" 3:00 2. "La Chevelure" 3:57 3. "Le Tombeau des Naiades" 3:12

Canteloube: Chants de France
4. 1) "Auprès de ma blonde" 3:32

4. 1) "Auprès de ma blonde" 3:32

5. 2) "Où irai-je me plaindre?" 3:41 6. 3) "Au pré de la Rose" 1:36

7. 6) "D'où venez-vous, fillette?" 2:15

8. CAROL HALL: "Jenny Rebecca" 3:12

Dicolumbia. 700 STERINTEO IN U.S.A.

TERWORKS" MARCAS



35023

(XAX-X-200) 331/3

A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE Band I-Bist du bei mir (No. 25 from "Clayierbüchlein

für Anna Magdalena Bach'') (J. S./Bach)

Band 2-Einem Bach der fliesst (From "La Rencontre

Imprévue," Act 3) (Dancourt-Gluck) Band 3-Abendempfindung, K.523 (Campe-Mozart)

Band 4-Der Zauberer, K.472 (Weisse-Mozart) Band 5-Wonne der Wehmut, Op. 83, No. I

(Goethe-Beethoven)

Band 6-Litanei (Jacobi-Schubert)

Band 7-Ungeduld (No. 7 from

"Die schöne Müllerin," Op. 25)

(Müller-Schubert)

Sung in German

Recorded in Europe

Mfd. in U.S.A.

NOPHONIC



Sung in German
Recorded in Europe
Mfd. in U.S.A.

OPHO

OPHO

Sung in German
Recorded in Europe
Mfd. in U.S.A.

Op. 69, No. 5 (Heine-R. Strauss)
Band 9-Mausfallen-Sprüchlein
(Mörike-Wolf)

harmonia mundi





FACE A

20'39

FRANTISEK BENDA

Concerto en mi mineur pour flûte et cordes

And the Allegro JEAN-PIERRE RAMPAL, flûte Orchestre du Festival de Paris Licence Orion LPL 4421 1Y AUTORISATION, LA DUPLICATION, LA LOCATION. LE PRÉT.

harmonia mundi





FACE B

(6'15-2'32-6'30-3'20-1'25-2'20-2'40) 25'16

GEORG-PHILIPP TELEMANN

Suite en la mineur pour flûte et cordes

Ouverture - Les Plaisirs Air à l'italienne - Menuet I et II Réjouissance - Polonaise Passepied I et II

JEAN-PIERRE RAMPAL, flûte

Orchestre du Festival de Paris
Licence Orion
LPL 4421 2Y
LE PRÉT. L'UTRISATION. LA BUPLICATION. LA LOCATION. LE PRÉT. L'UTRISATION.

ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S "FIRE AND ICE"

MCA RECORDS

MCA-6206 MCA 6690



SIDE 1

1. FIRE AND ICE Performed by Marietta 4:05 ASCAP (Harold Faltermeyer-Tom Whitlock) PRODUCED BY HAROLD FALTERMEYER 2. SKI DANCING Performed by Gary Wright 3:59 ASCAP (Gary Wright)

PRODUCED BY GARY WRIGHT 3. HEAVENS FOREVER Performed by Panarama 3:57 GEMA (Hermann Weindorf-Curtis Briggs)

(Gavin Sutherland)

(PRODUCED BY GARY WRIGHT

(PRODUCED BY GARY WRIGHT)

(PRO (Hermann Weindorf-Curtis Briggs)

ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S "FIRE AND ICE"

1. DOWNHILL STUFF Performed by John Denver 2:50 ASCAP (John Denver) PRODUCED BY ROGER NICHOLS P 1986 RCA/Ariola International

2. BACK TO THE MAGIC Performed by Gary Wright and Laurie Alda (Tom Keane-Gary Wright) 4:18 ASCAP PRODUCED BY GARY WRIGHT

MCA RECORDS

MCA-6206 MCA 6691

SIDE 2

3. SNOW CHASE Performed by Panarama 2:13 GEMA (Hermann Weindorf)

PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS

4. THE WAY I FEEL Performed by Gary Wright 3:24 ASCAP (Gary Wright) PRODUCED BY GARY WRIGHT

5. DREAMWEAVER Performed by Gary Wright 4:19 ASCAP (Gary Wright) PRODUCED BY GARY WRIGHT

6. NEPTUNE SUITE Performed by Panarama 4:41 GEMA

(Hermann Weindorf)

PRODUCED BY HERMANN WEINDORF AND CURTIS BRIGGS OF 1986 MCA
Records, Inc.

**PRODUCED BY HERMANN WEINDORF AND CURTIS BRIGGS OF 1986 MCA
Records, Inc.

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Records, Inc.



CHARLY McCLAIN WOMEN GET LONELY

JE 36408 STEREO



SIDE 1

AL 36408 ® 1980 CBS Inc.

- 1. WOMEN GET LONELY 2:44 -L. Rogers R. C. Bannon-(BMI)/(ASCAP)
 - 2. SOMEBODY'S GOT TO SING THE SAD SONGS 3:08
 -C. Black R. Bourke- (ASCAP)
- 3. LET'S PUT OUR LOVE IN MOTION 2:33 -B. Morrison J. MacRae L. Rogers- (ASCAP)
 - 4. TOO SAD FOR LAUGHIN' 3:07 -B. Morrison J. Zerface B. Zerface- (BMI)/(ASCAP)
 - 5. I HATE THE WAY I LOVE IT (with Johnny Rodriguez) 3:19 -A. Aldridge- (BMI)

DEMONSTRATION NOT FOR SALE A TRADEMARK OF CBS INC. / MARCA



CHARLY McCLAIN **WOMEN GET LONELY**

JE 36408 STERFO



SIDE 2 BL 36408

@ 1980 CBS Inc.

1. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE 2:37

-J. MacRae - B. Morrison- (ASCAP)

2. I DON'T HAVE TO DREAM ANYMORE 3:09

-B. Morrison - J. MacRae- (ASCAP)

3. MEN 2:27 -R. Scaife - J. Hayes- (BMI)

4. SLEEPIN' WITH A DRIFTER 3:11

-J. Hayes- (BMI)

5. ALL BY MYSELF AGAIN 3:12 -B. McDill- (BMI)

DEMONSTRATION TRADEMARK OF CBS INC. / MARCA RES.





WORLD LEADERS IN RECORDED SOUND 20 GREAT MOVIE THEMES

STEREO SIDE A



RSSD-963/2 (RSSD-963-A)

 THEME FROM "ZORBA THE GREEK"-Enoch Light-(M. Theodorakis) Miller Music Corp. (ASCAP) 2:28

 TENDER IS THE NIGHT (From "Tender is the Night")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:55

 THE SHADOW OF YOUR SMILE (Love Theme From "The Sandpiper")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:36

 PHOENIX LOVE THEME (From "Flight of the Phoenix")-Bobby Byrne-(A. Wilder-G. Paoli) Ludlow Music, Inc. (BMI) 2:53

5. CALL ME IRRESPONSIBLE (From "Papa's Delicate Condition")-Enoch Light-(S. Cahn-J. Van Heusen)
Paramount Music Corp. (ASCAP) 3:12
RE-PRODUCED FOR TWO-FER'S
BY DON THORN

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WORLD LEADERS IN RECORDED SOUND 20 GREAT MOVIE THEMES

STEREO SIDE D



RSSD-963/2

(RSSD-963-D)

 I COULD HAVE DANCED ALL NIGHT (From "My Fair Lady") (F. Loewe-A.J. Lerner) Chappell & Co., Inc. (ASCAP) 2:36

 THE SOUND OF MUSIC (From "The Sound of Music") (R. Rodgers-O. Hammerstein II) Williamson Music, Inc. (ASCAP) 3:18

3. LA DOLCE VITA (D. Verdi-N. Rota) Robbins Music (ASCAP) 2:48

THE DAYS OF WINE AND ROSES (From "The Days of Wine and Roses") (H. Mancini-J. Mercer) Warner Bros. Music (ASCAP) 3:10
 THEME FROM "KING OF KINGS" (Miklos Rozsa)

5. THEME FROM"KING OF KINGS" (Miklos Rozsa)
Robbins Music Corp. 3:00
RE-PRODUCED FOR TWO-FER'S

BY DON THORN

1973, ABC Records, Inc.





WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO SIDE B



RSSD-963/2 (RSSD-963-B)

1. A HARD DAY'S NIGHT (From "A Hard Day's Night")-Enoch Light-(J. Lennon-F. McCartney) Unart Music Corp./Maclen Music Inc. (BMI) 2:44

 MOON RIVER (From "Breakfast At Tiffany's)-Enoch Light-(J. Mercer-H. Mancini) Famous Music Corp. (ASCAP) 2:51

TONIGHT (From "West Side Story")-Enoch Light-(S. Sondheim-L. Bernstein) G. Schirmer, Inc. (ASCAP) 2:42

4. CHIM CHIM CHAREE (From "Mary Poppins")-Enoch Light-(R.M. Sherman-R.B. Sherman) Wonderland Music Co., Inc. (BMI) 1:53

 LAŔA'S THEME (From "Dr. Zhivago")-Bobby Byrne-(M. Jarre) Robbins Music Corp. (ASCAP) 2:53 RE-PRODUCED FOR TWO-FER'S

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WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO SIDE C ENOCH LIGHT



RSSD-963/2

(RSSD-963-C)

1. SENTIMENTAL JOURNEY (From "Ensign Pulver") (B. Green-L. Brown-B. Homer) Morley Music co., Inc. (ASCAP) 2:59

 DEAR HEART (From "Dear Heart") (J. Livingston-R. Evans-H. Mancini) Northridge Music, Inc./Warner Bros. Music (ASCAP) 3:15

 MORE (From "Mondo Cane") (N. Oliviero-R. Ortolani-M. Ciorciolini-N. Newell) Edward B. Marks Music Corp. (BMI) 2:46

 NEVER ON SUNDAY (From "Never On Sunday") (Manos Hadjidakis) Unart Music Corp. (BMI) 3:39

5. EXODUS (From "Exodus") (Ernest Gold) Chappell & Co., Inc. (ASCAP) 3:52 RE-PRODUCED FOR TWO-FER'S

-PRODUCED FOR TWO-FER'S BY DON THORN ®1973, ABC Records, Inc.



STANDARDS, VOL. 1 KEITH JARRETT

1-23793



SIDE 1



STANDARDS, VOL. 1 KEITH JARRETT

1-23793



SIDE 2

1. THE MASQUERADE IS OVER 5:57
(Allie Wrubel/Herbert Magidson)
Allison's Music Co./Magidson Music Co./Chappell & Co. Inc. ASCAP

2. GOD BLESS THE CHILD 15:30
(Arthur Herzog/Billie Holliday) E.B. Marks Music Corp. BMI

Produced by Manfred Eicher
AN ECM PRODUCTION
ECM 1255
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SIDE J-022



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THE WAY OLD FRIENDS DO
(Benny Anderson & Bjorn Ulvaeus)
(Artwork Music — ASCAP)
CARLENE DAVIS
(P) 1983-Orange Productions
(P) 1983-Orange Productions

COPYTING, PUBLIC PERFORMANCE, BROADCASTING

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TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

SPRO-9798 X100277

THE UNTOUCHABLE ONE

(Tom Cochrane)

Falling Sky-CAPAC

Recorded at Rockfield Studios, Wales

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM

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Produced & Engineered by Patrick Moran



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THE UNTOUCHABLE ONE

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM NOT FOR SALE

RIZED DUPLICATION IS A VIOLATION

Side A:



- 1. This is the life (main)
- 2. Clear (main)

ova st

Side B:



- 1. This is the life (clean)
- 2. Clear (clean)

our st



BOHUSLAV MARTINU

SEXTET FOR STRING ORCHESTRA

I. Lento Allegro Poco Moderato

II. Andantino Allegro Scherzando

III. Allegrotto Poco Moderato

ALPS-716-A STEREO



SIDE A 331/3 rpm

PRAGUE QUARTET Bretislav Movotny, Karel Pribyl Jaroslav Karlovsky, Zdenek Konicek Jaroslav Motlik - Viola Sasa Vectomov - Violoncello

MARTINU

I. Poco Allegro
PRAGUE QUARTET
Eva Bernathova - Piano

PRAGUE AND OF THE OWNER OF THE OF THIS RECORDED TO THE OWNER COPYING OF THE OPPING OF THE OWNER COPYING OWNER COPYI



MARTINU PIANO QUINTET

ALPS-716-B STEREO



SIDE B 331/2 rpm

II. Adagio

III. Scherzo, Poco Allegro

IV. Largo. Allegro. Largo, Vivace

EVA Bernathova - Piano

Piano

Piano

THE RECORDED RECORD





S-2-36984 STEREO 33-1/3

Jongen: Symphonie concertante III. Lento misterioso/IV. Toccata

VIRGIL FOX (organ)
PARIS OPERA ORCHESTRA,
GEORGES PRÊTRE cond.

Recorded in France





GIT UP
LOYALTY FEATURING OBJE TRICE
I'LL BE DAMNED
DUDE (SKIT)



MY BAND **UR THE ONE**

6 IN THE MORNING HOW COME

HOW COME

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STEVE'S COFFEE HOUSE (SKIT)
D-12 WORLD



40 OZ. COMMERCIAL BREAK AMERICAN PSYCHO II

BUGZ 97 (SKIT) GOOD DIE YOUNG KEEP TALKIN (BONUS TRACK)

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"The New Spirit Of Capitol"

Various

1. Little Girl ASCAP 3:20 Steve Miller Band (Steve Miller

SNP-6 (SNP 1-6)

Side I

Stereo

2. Jamie BMI 2:40

Hedge & Donna (Hedge Capers)

3. Games People Play BMI 3:33
Joe South (Joe South)

4. Silver Threads And Golden Needles BMI 2:19
Linda Ronstadt (J. Rhodes-D. Reynolds)
5. July, You're A Woman BMI 3:12
John Stewart (John Stewart)
6. A Little Girl Lost ASCAP 3:24
David Axelrod (David A. Axelrod)
7. Boy Soldier BMI 4:18
Edgar Broughton Band
(R & S Broughton-A. Grant)

(R & S Broughton-A. Grant)

Capitol Industries, Inc., U.S.A.



The New Spirit Of Capitol" Various

Stereo

SNP-6 (SNP2-6)

Side 2

, Please Don't Worry BMI 4/16 Grand Funk Railroad (Mark Farner)

2. 11.

Pink Floyo

4. Broke An' Hungry BM

Guitar Jr. (E. Shuler & H. Wilson)

5. Innervenus Eyes ASCAP 2:44

Bob Seger System (Bob Seger-Pep Perrin-Don Honaker)

6. Red Cross Store BMI 4:48

Mississippi Fred McDowell

(Fred McDowell)

What Carry of Carry Indian Inc., U.S.A.

POLOVETSIAN DANCES ROUSING RUSSIAN SPECTACULARS

SIDE

UINTO ESSENCE

BORODIN MUSIC FROM "PRINCE IGOR"

1. OVERTURE (9:56)

2. MARCH OF THE POLOVETZI (4:50)
3. POLOVETSIAN DANCES (14:15)

LOVRO VON MATAČIČ

Conducting

THE PHILHARMONIA ORCHESTRA
(Recorded in England)

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PMC 7067-A

STEREO

POLOVETSIAN DANCES **ROUSING RUSSIAN SPECTACULARS**

SIDE

INTO ESSENCE

PMC 7067-B STEREO

1. MUSSORGSKY A NIGHT ON BALD MOUNTAIN (10:59)

A NIGHT ON BALD MOORTAIN (15:19)

2. RIMSKY-KORSAKOFF
RUSSIAN EASTER OVERTURE (15:19)

LOVRO VON MATAČIČ

Conducting
THE PHILHARMONIA ORCHESTRA

(Recorded in England)

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REC. NO. <u>1-14243</u>

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TWISTA & THE SPEEDKNOT MOBSTAZ

MATURANTIC

STEREO 33 1/3 RPM



PR 8721 A SIDE

MOBSTABILITY

(The Album - Clean Version)

1. Intro

2. Crook County (Bone Crusher Mix featuring Newsense)

3. Mob Up

4. Front Porch (Featuring Danny Boy)

5. In Your World (Featuring Christopher Williams)

Produced by The Legendary Traxster for The Legendary Traxster, Inc.

Executive Producer: Leroy Burton

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TWISTA & THE SPEEDKNOT MOBSTAZ

ATLANTIC

STEREO 33 1/3 RPM



PR 8721 B SIDE

MOBSTABILITY

(The Album - Clean Version)

- 1. Legit Ballers 5:18
- 2. Mobstability 5:06
- 3. Party Hoes 4:35

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Executive Producer: Leroy Burton

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TWISTA& THE SPEEDKNOT MOBSTAZ



STEREO 33 1/3 RPM



PR 8721 C SIDE

MOBSTABILITY

(The Album - Clean Version)

- 1. Warm Embrace 6:18
- 2. Smoke Wit You 4:26
- 3. Loyalty (Featuring Shock The World) 4:18

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TWISTA & THE SPEEDKNOT MOBSTAZ



STEREO 33 1/3 RPM



PR 8721 D SIDE

MOBSTABILITY

(The Album - Clean Version)

- 1. Motive 4 Murder 6:11
 - 2. Dreams 5:12
 - 3. Rock Y'all Spot 5:28

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SIDE A:

SIDE A:

**\$ 1000 DOLLAR FIT*

1. CLEAN 2. DIRTY 3. INSTRUMENTAL

WRITTEN BY- E. ANDREWS, TERRANCE A HARRIS, L. FLEMING
PRODUCED BY- HOST CREATIVE IMPACT MUSIC (BMI)
SONGS OF KOCH (BMI)





SIDE B: **POP & ROLL* 1. CLEAN 2. SQUEAKY CLEAN 3. DIRTY 4. INSTRUMENTAL WRITTEN BY-E. ANDREWS, TERRANCE A. HARRIS, L. FLEMING PRODUCED BY -LORENZO "MO BEATS" FLEMING FOR LUCKY 127 RED JIANT RECORDS PUBLISHED BY-MOST CREATER HIMMOT MISCENCE (BM) SONGS OF KOCH (BMI) **COLO AN YAOM MAN KEMPEUR OF A. AUREDUS JUBILULIUS PRODUCED BY - COLO AN YAOM A. AUREDUS JUBILULIUS PRODUCED BY











SIDE 1

1. Baller 4 Real (street)

2. Baller 4 Real (radio)

3. Baller 4 Real (instrumental)

Produced by Fiend For Crack Alley Music/Fiend ent./BMI

For Booking or

More Info Street Customs Management Mousa Hamdan (504)234-1809

(504)243-1422

fiendentertainment@hotmail.com







SIDE 2

1. Already (street)

2. Already (radio)

3. Already (instrumental)

4. Get Bucked (street)

produced by

Fiend For Crack Alley Music/Fiend Ent./BMI
Get Bucked produced by

Odell for dellsong music/medicine men/BMI

For Booking or

More Info Street Customs Management Mousa Hamdan (504)234-1809

(504)243-1422



90-second Programs with David Lampel

SIDE ONE



FOR BROADCAST: AUGUST 24 - SEPTEMBER 6, 1981

- 1. Magic Johnson
- 2. Trudie Edwards
- 3. Quincy Jones
- 4. Prof. Everton Barrett
- 5. Nikki Giovanni
- 6. Alex Haley
- 7. Earl Monroe (rap)

- 8. Ralph McDonald
- 9. Eartha Kitt
- 10. Sugar Ray Leonard
- 11. Minority Journalists
- 12. Sherman Hemsley
- 13. Delores Lowe Friedman
- 14. George Rogers

7. Earl Monroe (rap)

14. George Rogers

Series 20

Series 20

Nanwood Productions, Inc., 40 East 49 St., MYC 1001



90-second Programs with David Lampel

SIDE TWO



FOR BROADCAST: SEPTEMBER 7 - 20, 1981

- 1. Skyy
- 2. Dr. Gregory Simms
- 3. Mary Jaynes Paterson
- 4. Carl Joseph (rap)
- 5. Land Grant Colleges
- 6. Susan Taylor
- 7. Lou Gossett, Jr.

- 8. Preston Pearson
- 9. Prince
- 10. Simon Gordine
- 11. Julius Erving
- 12. Traditional Colleges
- 13. Mean Joe Green (rap)
- 14. Franklin Thomas

7. Lou Gossett, Jr. 14. Franklin Thomas

Series 20

Series 20

Nanwood Productions, Inc., 40 East 49 St., WC 1017